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- RADIO ROUNDUP OF 1943; DANCE NOVELTIES

THOMAS L. THOMAS

JANUARY 5, 1944
20 cents

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Playing the Lead with MARY MARTIN

on Broadway in

"ONE TOUCH OF VENUS"

KENNY BAKER

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"Kenny Baker from out of the films and radio is an ingratiating performer and welcome he is to the domain of the Schuberts." —*N. Y. Sun*

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MUSICAL COURIER

Whole No. 3083 NEW YORK, JANUARY 5, 1944 Vol. CXXIX—No. 1

N. Y. Concert Throngs Hear Novelties

Philharmonic Honors Poland—New Scores Introduced by Ensembles and Recitalists

Orchestral concerts in New York were marked by great variety of fare and a parade of prominent conductors, in the pre-holiday weeks. In particular, the Philharmonic-Symphony Orchestra offered an array of new works of unusual interest.

Dec. 9 (CH)—The Philharmonic, under Rodzinski, celebrated the twenty-fifth anniversary of the resurrection of the Polish Republic. The program had works of Polish composers and employed one of the famous Polish solo artists, Artur Rubinstein. Noskowski's Symphonic Poem, The Steppe, reminded one of Smetana and Mahler. The work is orchestrated with skill and the color sense of the late 19th and 20th centuries. Szymanowski's Symphonie Concertante for Piano and Orchestra (Rubinstein playing) is a noisy, brilliant, but not too important show piece, sounding like modernism from yesterday. The numerous difficulties were mastered splendidly by Rubinstein.

The new Symphony by Tansman gave the impression of seeing a skeleton in elaborate dress. Jazz rhythms are employed to good effect. The themes are all rather thin. About the whole thing, one could say *"tant de bruit pour une omelette."* The orchestration reflects glib ease. Tansman led his opus and made one wonder why so many composers are such poor conductors. The concert closed with Chopin's F minor Piano Concerto. Rubinstein and Rodzinski joined in a perfect reading. The unique touch and tone of the pianist enriched the music with a wealth of colors and eloquence.

Dec. 12 (CH matinée)—Repetition of several compositions from the Philharmonic program of Dec. 9 and 10, with addition of the Piano Concerto by Khatchatourian, of which Artur Rubinstein gave an exhilarating and strikingly imaginative performance. The music is pithy and propulsive.

(*Please turn to page* 10)

COMMUNITY CONCERTS SERVICE HOLDS CONFERENCE IN NEW YORK.

Left to right, first row, George Britton, Willard Sistare, Mrs. Robert Ferguson, Flora Walker, Mrs. Arthur Judson, Joan De Verner, Marion Evans, Mrs. George Britton, Ada Cooper, Mrs. Angus Birdsey, Arthur Wisner, Ruth O'Neill, Mrs. Arthur Wisner. Second row, William Judd, Ethel Mills, Ruth Enders, André Mertens, Lucile Thompson, Joseph Stover, Edna Peterson, Marion Sistare, Margaret Stover, Beatrice Patterson, Angus Birdsey. Third row, Mrs. David Ferguson, Jean Fish, Lawrence Bernhardt, George Brown, Walter Preston, Thora Johnson, Henry De Verner, Rhea Powers, Amelia Sperry, Arthur Willmore, Ray Middleton, Mrs. Charles Kullman, Elise Kullman, John Gilbert, Mrs. John Gilber, Mrs. Ethel C. Bisson, David Ferguson, Charles Kullman, Arthur Judson, Ward French and Robert Ferguson. (Story on Page 7.)

Beecham and London Philharmonic to Tour U. S. Next Fall

Sir Thomas Beecham will bring his London Philharmonic Orchestra to the United States and Canada next fall for a tour, according to an announcement by the National Association for American Composers and Conductors, who will sponsor the visit. Dr. Sigmund Spaeth, president of the association, said that it will be "more than a good-will tour" and will "emphasize the friendship of America and England."

The tour marks the first visit of a British orchestra to this country in more than 30 years, it was pointed out by Sir Thomas, who founded the orchestra in 1932. Scores by American composers will be included on the programs.

The 92 musicians will probably leave England in September, play in Canada and then be heard in New York, Chicago, Detroit, Philadelphia, Boston, Cleveland, Cincinnati, Columbus, Minneapolis, St. Paul, Milwaukee, Indianapolis, Pittsburgh, Baltimore, Washington, St. Louis and Kansas City.

Cooper to Lead Pelléas at "Met"

Emile Cooper, who prepared and directed Pelléas et Mélisande for the Chicago Opera when it was sung by Mary Garden, has been engaged as guest conductor for the Metropolitan's revival of the Debussy score. Mr. Cooper, who has conducted in Europe and South America, served with the Chicago Opera from 1929 to 1932. In Moscow he conducted the world premiere of Rimsky-Korsakoff's Coq d'Or. He has also directed his own version of Moussorgsky's Fair at Sorochinsk for the New Opera Company and last summer made his debut as guest conductor of the New York Philharmonic-Symphony in the Lewisohn Stadium.

Liversidge Lectures for London Philharmonic Arts Club

LONDON.—Hugh Liversidge, Musical Courier's British Representative, is to give a talk before the London Philharmonic Arts Club, entitled Memories of Musical Celebrities. Mr. Liversidge will illustrate his talk with gramophone records. In addition, a number of famous musicians resident in Britain will appear (engagements permitting), including Eda Kersey, Parry Jones, Dr. Heinz Unger, Janet Howe, Eric Hope, Susan Slivko and Ivor Newton.

Russia to Have New National Anthem

Soviet Russia will adopt a new national anthem to replace the Internationale on March 15, both words and music of which have been newly written. The text is by Sergei Mikhalkov and E. L. Gistan. A broadcast from Moscow said that the decision had been made by the Council of People's Commissars on the ground that the Internationale, which begins "Arise, ye prisoners of starvation," does not "reflect the basic changes that have taken place in our country." The chorus of the new hymn begins "Glory to our free motherland" and it celebrates the victories which have "swept the vile invader from our path." It was composed by A. Alexandrov.

Milhaud Is Guest Conductor with National Symphony

WASHINGTON, D. C.—Returning to Washington from a twelve-day northern tour, the National Symphony Orchestra gave two concerts in Constitution Hall. On Dec. 15 at the third all-subscription event, Darius Milhaud, French composer, shared the baton with Dr. Hans Kindler, regular conductor of the orchestra leading his Symphony, and his Suite Provençale. The balance of the program, conducted by Dr. Kindler, was given over to Rimsky-Korsakoff's Scheherazade.

Patricia Travers, 16-year-old violinist, who made her debut here with success two years ago, was the soloist in the Mendelssohn Concerto at the second of the "15-30" concerts, for young people between those ages, on Dec. 18. Dr. Kindler also conducted the Shostakovich Fifth Symphony, the first Washington hearing of Corp. Dai-Keong Lee's Hawaiian Festival Overture, and a transcription by Charles O'Connell of Bach's Herzliebster Jesu.

Grace Moore in Carolina Train Crash

Grace Moore, Metropolitan Opera soprano, and her husband, Valentin Parera, were among the passengers who suffered slight bruises in the train crash in North Carolina on Dec. 16. Miss Moore was on her way to appear with the National Symphony Orchestra in Washington, D. C., and insisted on fulfilling the date. Mr. Parera, after making sure she was not seriously hurt, assisted in removing those injured.

Metropolitan Crowded for Holidays

Verdi's Masked Ball Restored to Repertory under Walter—Vocalists Make Bows

The second performance of Die Walküre, December 13, repeated the cast of the first, except for the Wotan of Herbert Janssen. His effort was earnest and dignified if not exactly enkindling. Norman Cordon was the Hunding and Karin Branzell did her notable Fricka. Traubel's Brünnhilde was one of her best essays, and Lauritz Melchior was in fine estate as a fervent and free singing Siegmund. He was fittingly ovationed. George Szell made the orchestral message glow with intensity and beauty.

Another Rosenkavalier entranced the audience of Dec. 15. That opera has become one of the abiding favorites at the Metropolitan, its lilting waltzes and other lovely airs always being whistled and hummed as the listeners leave the opera-house. George Szell wove the score into finest unity with the composer's intentions and the contributions of the singers. Before the third act curtain he was welcomed with prolonged personal applause. The leading female roles had splendid aid from Mmes. Jessner, Stevens and Steber. Emanuel List repeated his unctuous Barons Ochs, but with more *parlando* than usual. The second-act costume of Octavian is embroidered with gold; because of the nature of the story silver would be more appropriate. Kurt Baum scored decisively with his full-toned and suavely phrased singing of the first act tenor aria. Some lesser parts especially well done were those of Miss Votipka, and Messrs. Garris, Darcy, Dudley and Olitzki, the last-named a Von Faninal eloquently and comically characterized.

The Masked Ball Returns

After an absence of a season, Verdi's The Masked Ball came back on Dec. 17. It is a singers' carnival, and the cast made the most of it. However,the artistic high point of the evening was the con-

(*Please turn to page* 7)

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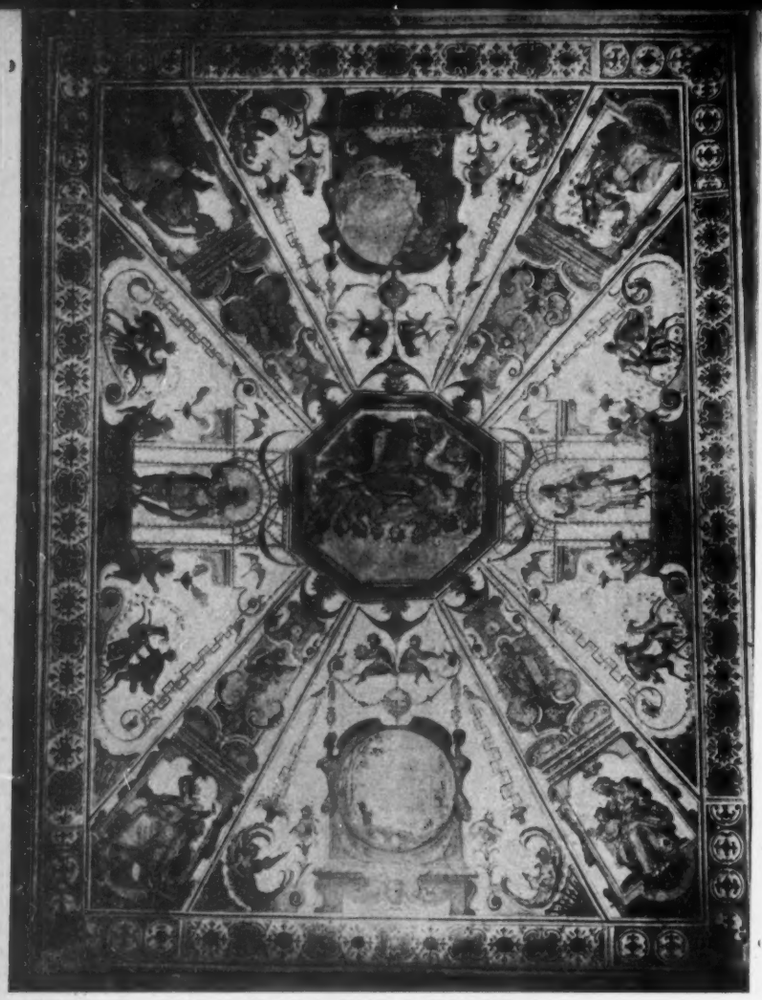
Sixty-Fifth Year
January 5, 1944

GLORIES OF THE EARLY OPERA



CEILING IN CACCINI'S ROOM
at his home in Florence, which stands today in the Via Gino Capponi. The music of Dafne, in which he collaborated with Peri, has unfortunately been lost, but his fame has survived through his book on the Nuova Musica.

By DAVID EWEN

Three hundred years ago, on Nov. 29, there passed one of the first of the great figures in the history of opera. Claudio Monteverdi may be called the first creative genius who took what was then an inorganic form and converted it into an artistic expression of major importance.

To realize what he accomplished, it is only necessary to glance briefly at the state of opera as Monteverdi found it. Opera had just been born, in Florence, in 1580—the creation of the "Camerata," a little group of art-lovers. Its first composers were Peri (1561-1633) who wrote the first opera, Dafne, presented in 1597, and Caccini (1550-1618), composer of the third opera in musical history, Euridice. Both Peri and Caccini wrote with stark simplicity. Their characters appeared on the stage, indulged in declamations (accompanied by the strumming of instruments, and left. There was no trace of melody.

That within a few years this primitive form was converted into a vibrant art was due to Monteverdi's genius. It was he who first suggested, and to a certain extent even realized, the full artistic possibilities of the art-form created by the Camerata; he who gave it point, meaning, direction, significance.

The *dramma per musica* (as opera was first called) as Monteverdi received it from Peri and Caccini had lacked cohesion, a definite artistic purpose, a definite understanding of the potentialities of the new form. In their operas, drama took precedence over music, and there was undue emphasis on scene-painter and dancer, and too little on singer and orchestra, as well as a striking poverty of musical resources.

With Monteverdi, opera changed its body and soul, acquiring personality and character. Superseding the primitive orchestra (consisting of a group of lutes supplemented by a keyboard instrument), Monteverdi's orchestra consisted of more more than thirty musicians—an essential part of the drama, exploring new ways of voicing instrumental music, and through instrumental music intensifying the drama and setting the mood. Instead of writing exclusively in the recitative form he invented the aria, the duet, the trio—opening new worlds for vocal music. Most important of all, he apportioned the burden of the drama equally between text and music, thus arriving at altogether new qualities of artistic expression.

Monteverdi first heard of the Camerata when he returned from a Flemish visit in 1599. One year later, it is believed, he attended a performance of Peri's Euridice. Impressed by the possibilities of the new form, Monteverdi soon decided to turn from the writing of madrigals (in which he had already proved his creative genius) to that of opera; and, in doing so, he wrote a new chapter in musical history—and one of the most significant.

At its first performance in Mantua on Feb. 24, 1607, Monteverdi's first opera, Orfeo, was a tremendous success (as the poet Ferrari hurried to inform the Duke by letter).

The small audience recognized at once what new vistas were opened up by Monteverdi's epoch-making work. In comparison with this masterpiece, the works of Peri and Caccini already appeared archaic. The recitative had acquired flexibility, texture, artistic meaning, was full of subtle modulations and implicit with dramatic impact.

A greater independence of movement conveyed deep emotional feeling. Here, too, lyric writing emerged: the eloquent *Ecco, pur ch'a voi ritorno,* which opened the second act, must have touched more hearts than one at that first performance. Here was a full orchestra exploiting such new effects as the pizzicato and the tremolo to suggest dramatic excitement. Here was the give-and-take between the stage drama and the music. Thus was the first great opera born, and its first hearers were receptive enough to realize that they were witnessing great and wonderful art.

Treatment of Greek Myth

The opera is, of course, based upon the legend of Orpheus and Eurydice, which is too well known to require repetition here. In the Monteverdi opera, unlike that of Gluck, Orpheus and Eurydice are not reunited in the end, for Orpheus, by looking back at his beloved, loses her forever.

In an admirable discussion of this opera, Henri Prunières wrote: "The whole score shows considerable attention to variety of effect. . . . Contrast abounds. . . . The powerful Venetian colorist is at work. The first act is a luminous tone picture in clear tints. It is almost entirely given up to joyous shep-

← **FRONTISPIECE FROM A BOOK OF POEMS**
dedicated to Monteverdi, whose picture appears on it, as well as those of many instruments of the period, now obsolete.

AN ORCHESTRA →
of the Sixteenth Century, from an old engraving.

1. Claudio Monteverdi
1567—1643

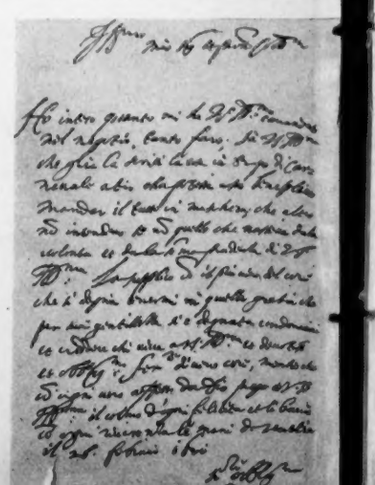
PALACE OF THE BARDI FAMIL
in Florence. The Camerata met he and in 1594 there was perform Dafne, the earliest opera.

herd choruses with dancing. . . . T atmosphere of the second act is somb throughout. . . . In Act III, by the su stitution of brass for strings, Monteve produced a dark and truly malevole effect. The fourth act is all in half tin suited to the pale light which reigns infernal regions; and in Act V there a progression from the dark despair Orpheus to the golden glow of music apotheosis. . . . He shows an astonishi sensitiveness to the expressive value each instrument, and to what we ca instrumental color."

A "Modern" Madrigalist

Monteverdi, the son of a physician, w born in Cremona on May 15, 1567. H was trained musically by Ingegneri, well-known theorist, and first emerge as a composer in 1583 when he publishe a volume of four-voice madrigals. I 1589, he was attached to the court the Duke of Mantua, an atmosphe rich with culture which undoubted stimulated the young composer greatl By 1601, Monteverdi rose to the hig post of chapel master. Meanwhile, h

MONTEVERDI LETTER
discovered at the Castle of Mantova.



THE CASTLE OF MANTOVA
as it appears today. Here, Monteverdi was in service and wrote his opera, Orfeo. Below, members of the Gonzago Family who patronized music.

A 17TH CENTURY STAGE SETTING
for the opera, Ercole in Tebe. Even a century earlier the arts of stage decoration were well developed, and lighting, use of machinery and fireworks were also known.

was composing his madrigals, publishing his fifth volume in 1605.

In his madrigals (as subsequently in his operas), Monteverdi was the modernist of his time. His unresolved discords provoked confusion and dismay among his contemporaries. From the very dawn of his career as a composer, his restless intellect gropes for fresh ways of expressing itself, ever responsive to the new forms and styles arising in Europe. In whatever form he chose to write, his music was rich, varied, and extraordinarily original.

"Unlike so many other musicians of the seventeenth century," I wrote several years ago elsewhere, "he could not shake works out of his sleeve. Others might manufacture one work after another to a convenient and adaptable matrix. He was, above everything else, the craftsman who was artist, and the artist-craftsman.

"His only existing portrait shows a somber face. The lips are pressed hard together. The eyes are grave and severe. His letters further suggest these motives of somberness and gravity. For, truth to tell, he was a man who had suffered greatly throughout his life. Yet suffering—which often came in the form of intense physical pain—could not weaken his formidable powers of creation. He was a composer, first and foremost (though he did love art and literature passionately, and sometimes even dabbled in alchemy). Composing was as essential to him as breathing and eating. We know that he was always working at his music, with an enormous capacity for concentration and devotion to his task. But he worked hard because work meant creation, and in creating he was as oblivious to time and fatigue as he was to his personal sufferings."

A Famous Lament

Monteverdi did not stand still with Orfeo. In 1608, his second drama in music, Arianna, was produced in Mantua. Only one excerpt has survived from this opera, but it is music of such eloquence, beauty, and intensity of feeling that we are led to believe that Arianna must have been an important step forward for Monteverdi. The excerpt I am referring to is the famous Lament, surely one of the most emotional and touching pages of music written before the days of Bach. We know that, at the time he composed Arianna, Monteverdi lost his beloved wife; this grief must have penetrated the writing of the Lament. Nor did the beauty and emotion of the Lament pass unnoticed among Monteverdi's contemporaries. One of them has recorded that when this piece was first heard it "visibly moved the entire theater to tears."

In 1613, Monteverdi became the chapel master of St. Mark's Cathedral in Venice—and in Venice he remained until the end of his life. As he grew older, his genius grew riper. For Venice he wrote many operas (eight of them have disappeared). His style acquired new character, new facets of expression, new depth. Nor did old age rob him of his desire to experiment with new ways of saying old things.

L'Incoronazione di Poppea is perhaps the most famous of Monteverdi's last operas. Performed in Venice one year before Monteverdi's death, it has pages in it which must rank with his greatest works and which stand proud and majestic among examples of early opera—I allude, for example, to the lullaby sung by Poppea's maid, *Oblivion soave,* or the Octavia scene with its sharp, dramatic writing. This work has triumphantly borne modern revival, in versions by D'Indy, Krenek and others.

Thus, like Michelangelo, Monteverdi grew artistically greater, richer, more secure in his resources of writing with old age. When he died, exactly three hundred years ago, he was at the height of his fame and powers.

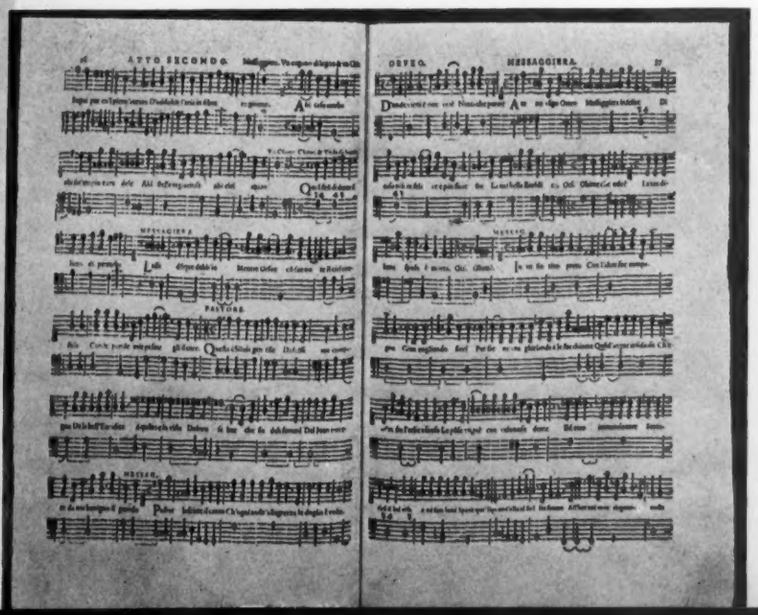
Venice's First Opera

This brief résumé of Monteverdi should include one more salient fact of no little moment in the history of opera. It was largely through Monteverdi's presence in Venice that there was opened in that city the world's first opera house. The San Cassiano Theatre opened in 1637—and, with eloquent appropriateness, its first attraction was a Monteverdi opera, Adone. The theater was a great success. The boxes, rented annually by Venetian noblemen and by foreign princes (mostly German), accommodated some of the most famous men of Europe. The general public gained entrance into the parterre for about twenty cents admission.

Between 1641 and 1649, no less than thirty different works in music were performed at this theater, and most of these came from the pen of Monteverdi.

TITLE PAGE OF EURIDICE,
by Caccini, performed at the marriage of Maria Medici to the King of France.

A MODERN STAGING OF MONTEVERDI.
Scene from Il Cambattimento di Tancredi e di Clorinda, as given by The League of Composers at the Metropolitan Opera House in 1929. Right, Remo Bufano's sketch for a puppet stage production of the same work.

PAGE FROM AUTOGRAPH SCORE OF ORFEO
by Monteverdi, showing the recitative, or "Aria Parlante," in which the Messenger describes the death of Eurydice.

MUSICAL REPORT FROM THE NATION

GOOSSENS POEM STIRS CINCINNATI

By MARJORIE GARRIGUE

Cincinnati

Eugene Goossens continues this season's Symphony Concerts as the figure at once admirable and dominant in Cincinnati music. The programs thus far presented have been most enjoyable and inspiring, and the soloists have given the concerts variety of the highest caliber.

Ruth Posselt, violinist, was the visiting artist for the ninth pair of concerts. Miss Posselt gave the Goldmark Concerto a freshness and beauty of reading which won immediate applause from her audience, warm praise from the critics. In the second half, Miss Posselt returned to the stage to introduce to Cincinnatians a Lyric Poem by Mr. Goossens, which soared in reverie to exquisite heights.

In the Symphony notes Mr. Goossens had written of this composition:

"Early in 1921, my friend, André Mangeot, asked me to write a violin piece he could introduce at a joint recital to be given in Brussels with the composer-pianist Alfredo Casella. . . . Later I give the Poem the orchestral setting for which it was originally conceived, and in this form it had its U. S. premiere at Rochester, N. Y., in 1929 with Gustave Tinlot as soloist.

"It is scored for a reduced orchestra of double woodwinds, two horns, one trumpet, percussion and strings. This affords a transparent enough medium for the shifting harmonic idiom of the work, which is simple enough in form to enable me to dispense with any verbal analysis. The title of the piece is in itself sufficient indication of its nature; the music is abstract and alternates merely between a mild agitation of spirit and a beatific placidity. There is no literary basis to the work,—the listener will read into it what he pleases."

In the Artist Series (Taft Auditorium) Fritz Kreisler gave a superlative performance. Vladimir Horowitz came for his third successive appearance recently. His enthusiastic audience filled not only the auditorium but also the stage to capacity. The great Russian pianist played magnificently.

Schools Well Attended

In spite of the war and the consequent absence of young men, Cincinnati music schools have large enrollments and they continue customary activities of recitals and concerts. Principal December events at the College of Music were the second concert of the season (on Dec. 7) of the College Symphony Orchestra under the direction of Walter Heermann and the Annual Christmas Choral Concert (Dec. 15) under Dr. Elizabeth Medert Taylor. Both concerts were attended by large, enthusiastic audiences.

In January the College is planning two programs of unusual interest—an evening of song by pupils from the class of Mme. Lotte Leonard (evening of the 11th); and a piano recital (evening of the 18th) by Peter Paul Loyanich, brilliant seventeen-year-old pupil of Leon Conus. Mr. Loyanich will play for Cincinnati music lovers the same program he will give in Town Hall, New York, on Jan. 31.

The Conservatory of Music presented its annual Feast of Carols in the Hall of Mirrors, the Netherland-Plaza, at four in the afternoon, Dec. 12, with Dr. John A. Hoffmann conducting the chorus and Dr. C. Hugo Grimm directing the string orchestra.

This year the Conservatory is presenting in Conservatory Hall a series of plays under the direction of John Rehead Froome, the season having opened on December 3 with a presentation of "The Enchanted Cottage" by Sir Arthur Wing Pinero.

CLEVELAND APPLAUDS PRIZE SCORE

By ROSA H. WIDDER

Cleveland

Two major disappointments were in store for Cleveland's music colony, who had looked forward to the visits of Arturo Toscanini, to conduct the 25th anniversary concert of the Cleveland Orchestra, and Serge Koussevitzky at the helm of his Bostonians. Both conductors were indisposed. The latter was replaced by his associate conductor, Richard Burgin.

In the case of the Toscanini concert, there was compensation in the substitution of Dorothy Maynor as soloist. Her singing was an experience, moving and thrilling. Her voice soared with ease and grace in Mozart's Il Re Pastore, Beethoven's Abscheulicher, Debussy's recitative and aria from L'Enfant Prodigue, and Depuis le jour from Louise. The ovations tendered her were almost without precedent at these concerts; there were ten or twelve recalls after each group. Erich Leinsdorf provided superlative artistic support and contributed the Schumann Rhenish Symphony, Ravel's Le Tombeau de Couperin and Bizet's L'Arlesienne Suite to a memorable concert.

Prize Score Premiered

The actual dates of the completion of 25 years of the orchestra's existence fell on Dec. 9 and 11. On these occasions, Mr. Leinsdorf introduced the prize-winning opus of Nikolai Lopatnikoff, chosen from 151 scores submitted last year at the invitation of the Musical Arts Association for a prize of $1,000 donated by Mr. and Mrs. E. J. Kulas. His Opus Sinfonicum, of 15 minutes' duration, is a work which contains several beautiful passages. At times, it seems to lack cohesion, but it is definitely the work of a serious and experienced musician of decided talent and outstanding ability. The composer acknowledged the applause from the Severance Hall stage. Leinsdorf reached a new high in his offerings at this concert, with an exhilarating performance of the Beethoven Eroica Symphony—it breathed youth, freshness, buoyancy and vigorous charm. Debussy's Apres Midi d'un Faune was atmospheric, and Bach's great Passacaglia and Fugue in the arrangement of Goedicke had dignity.

The first pair of December concerts brought Artur Rubinstein and his superlative performance of the Brahms Second Piano Concerto, for which he was accorded a stirring ovation by his overflow audiences. Randall Thompson's Second Symphony, a work of ingratiating melodic charm, with no startling innovations, and the ever-welcome Till Eulenspiegel of Richard Strauss completed the program.

Rudolph Ringwall conducted a program consisting of D'Indy's Second Symphony, the first performance of Cotillon and a suite of dance tunes by Arthur Benjamin, British composer. Eleanor Painter Strong appeared as a narrator in Prokofieff's Peter and the Wolf.

Previously the Cleveland Orchestra had joined the Ballet Theatre in four performances of predominantly new offerings: Romeo and Juliet, to music of Delius; Mademoiselle Angot, by Lecocq; The Fair at Sorochinsk, by Moussorgsky; Dim Lustre, to the Burlesque of Richard Strauss; Helen of Troy and Billy the Kid, by Aaron Copland. Welcome repetitions were Capriccio Espagnol, Swan Lake, Peter and the Wolf, Princess Aurora, and Bluebeard. Antal Dorati conducted. Near-capacity houses were the rule.

Oscar Levant was the first soloist in an all-star popular Gershwin concert; the Rhapsody in Blue served as his vehicle. Zino Francescatti appeared in Mrs. Brudno's Civic Concert Course and was feted by an enthusiastic audience for his artistry.

Returning from a two-week concert tour, Leonard Shure appeared in piano recital at Severance Chamber Music Hall. His offerings were outstanding in their musicianship and technical prowess.

SINGS FOR BLOOD DONORS' RALLY.

Doris Doree, dramatic soprano of the Metropolitan Opera, heard in the National Anthem at the program given by the American Women's Voluntary Services at the Museum of Modern Art, New York, when some 10,000 pints of blood plasma were presented to the American Red Cross. At rear are Gordon Lamont, representing the Red Cross, and Mrs. Alice Throckmorton McLean, Founder-President of the AWVS.

Baltimore Hears Bornschein Work

BALTIMORE.—Franz Bornschein led the premiere of his new symphonic poem, The Earth Sings. Reginald Stewart presided over the rest of the program, which was recorded by the Overseas Division of the Office of War Information for short-wave broadcasts to troops overseas. Macklin Marrow, head of the music division of the OWI, attended the recording. The new score proved stirring.

Luboshutz and Nemenoff scored a real success at the third subscription concert in the Mozart E flat Concerto. Aaron Copland's Lincoln Portrait had its first local hearing with William Gilbert Hall, baritone, as narrator. This work was repeated later, when Haydn's Clock Symphony, the Bach-Wood Prelude in E Major, and Tchaikovsky's 1812 and Weber's Euryanthe overtures completed the program.

Precedent of long standing was broken at the fifth Sunday concert when Roman Totenberg, concertmaster, was soloist in Lalo's Symphonie Espagnole. Beethoven's First Symphony, Schubert's overture to Rosamunde, Ravel's Alborado del Gracioso and Liszt's Les Preludes were the other numbers.

Washington Forces Visit

Hans Kindler gave the local premiere of Wallingford Riegger's Canon and Fugue when he brought his National Symphony here for its second visit. Nathan Milstein won an ovation in the Brahms Violin Concerto. Dr. Kindler gave a superb offering of Respighi's Pines of Rome. The program also held the conductor's transcription of a Corelli Suite and an entr'acte from Moussorgsky's Khovanstchina.

The Lyric was packed for the second of four performances by the Philadelphia-La Scala Opera Company. Martinelli received a tremendous ovation for his Canio in Pagliacci which was coupled with Cavalleria Rusticana. Orchestra, chorus, singers and general production were up to the visiting ensemble's well established standards.

Stepping in on short notice for Wanda Landowska, who had injured her foot, Jesus Maria Sanroma presented an interesting program at the Peabody Friday afternoon series. Shostakovich, de Falla, Malipiero and other contemporaries were included.

Rudolf Serkin gave the Beethoven C Major Concerto a deeply felt, sensitive performance when he came as soloist on Dec. 1 with the Philadelphia Orchestra under Eugene Ormandy. Bernard Herrmann's score for the motion picture version of The Devil and Daniel Webster had its first local performance. Strauss' Don Juan, the Albeniz-Arbos Navarra and the overture to Gluck's Orphigenie were other program numbers.

The five concerts for Young People, by the Baltimore Symphony, were sold out before the opening on Dec. 4. Each box had to have two or three extra chairs to take care of the overflow. Mr. Stewart devoted his program to the March in Music and informally discussed each number played. GUSTAV KLEMM.

Detroit Symphony Produces Opera

By AUGUST MAEKELBERGHE

Detroit

As a holiday delicacy, the Detroit Symphony, under Karl Krueger, staged Humperdinck's opera, Hänsel and Gretel, in English.

The cast included Reinholdt Schmidt as Peter, Mary Baron in the dual roles of Gertrude and the Witch, Maria Matyas as Hänsel, Louisa Hoe Moller as Gretel, and Evelyn Chamberlin as the Sandman and the Dew Fairy. The stage director was Phillip Fein. A highlight was the participation of children from Cooley High School, under the direction of Fern Robinson, and Estabrook elementary school, under Norma Burdock, in the chorus of Gingerbread Children. The opera was very well done, and although one had some difficulty in understanding the text, the principals deserve the highest credit for both acting and singing. The performance was repeated on Dec. 18, matinee and evening.

The Symphony on Dec. 1 gave an all-American list featuring works of Barber, Taylor, Gershwin, Creston, Foster and Kern. If one judges by the terrific applause following each member, there can not be the slightest doubt that this music is what Americans want and love. It would be difficult to choose the best-liked number on a program of such universal appeal. For the second time in the season, Mr. Krueger was forced to play an encore. He choose what he terms "the greatest American march," The Stars and Stripes Forever, of Sousa.

Maria Kurenko, soprano, appeared as guest soloist with the Detroit Symphony on Dec. 9. She sang an aria from Rimsky-Korsakoff's Snow Maiden, Stravinsky's Pastorale, two songs of Gretchaninoff, On The Mountain, and I'll Go, I'll Come, and Tchaikovsky's Letter Scene from Eugene Onegin. Miss Kurenko gave excellent interpretations and was recalled five times by the audience. The orchestral portions included a precise reading of Haydn's 104th Symphony, and an electrifying one of Respighi's Pines of Rome.

The Detroit Music Guild on Dec. 15 gave its second subscription chamber music concert in the lecture hall of the Detroit Institute of Arts. The program played by Moris Hochberg and Santo Urso, violinists; Valter Poole, violist; and Rudolph Kramer, cellist, included the Mozart quartet in D minor, Quincy Porter's Sixth Quartet, and Beethoven's Quartet in A minor, op. .132.

Metropolitan Opera: Fortnight Brings Revival Of Masked Ball and Debuts

(*Continued from page 3*)

ducting by Bruno Walter and the polished playing of the orchestra. Leonard Warren scored the applausive honors with his spirited delivery of Eri Tu. Zinka Milanov's opulence and warmth of voice and taste in phrasing made the role of Amelia a thing of joy. Jan Peerce gave generously of tone and feeling as Riccardo; he has no superior in Italianate style among the American tenors. Kerstin Thorborg, the Ulrica, put forth her usual authoritative performance. Frances Greer was a comely Oscar, the page, and warbled prettily if not flawlessly as to coloratura. John Baker was Silvano, Messrs. Cordon and Moscona did Samuel and Tom, John Dudley made his small role (Judge) a telling one. The version given of the opera was the original one, with the scene laid in Sweden, and not in Boston. The music is Verdi at his frankly showiest, and the plot remains a hodge-podge made secondary by the abundantly brilliant solo and choral numbers.

Warren as Rigoletto

Rigoletto reappeared at the Dec. 18 matinée, Charles Kullman singing the Duke with proper resilience and flourish. Tibbett was ill, and Leonard Warren replaced him at short notice. He was in sure, resonant and purposeful voice as Rigoletto, but did not act with all the needed compelling blend of baleful passion and moving pathos. Lily Pons was the Gilda; Moscona, Sparafucile, Anna Kaskas, Maddelena. Sodero gave a sympathetic account of the orchestral part.

The Saturday evening audience of Dec. 18 heard Tannhäuser (first of the season) with Melchior in the title role. He dominated the stage from first to last, with flaming temperament, graphic handling of text, pealing high tones and intensive delivery of text. Marjorie Lawrence, as Venus, was a delight with her rich vocal quality, stylistic breadth, and resourceful gesturing and facial expression. Helen Traubel's Elizabeth is noble in action and projected with unfailing intelligence in song. Janssen was the Wolfram; Emery Darcy, the Heinrich; and others, Mack Harrel, John Garris, and Marita Farell. The last-named was well suited as the Shepherd, doing her short part with silvery tones smoothly employed. Paul Breisach, in command of the orchestra, showed intimate knowledge of the score and careful consideration for the singers.

Christina Carroll Bows as Musetta

One of the best performances of La Bohême ever given at the Met was that of Dec. 20, under the discerning direction of Sodero. The singing had uniform merit and the acting made the story properly merry and moving. Licia Albanese and Charles Kullman, as the romantic principals, achieved highly credible impersonations and entirely artistic vocalism. Christina Carroll, of Cleveland, O., who had appeared with the San Francisco Opera Co. made her local debut, in the role of Musetta. Miss Carroll, 22 years old, showed assured stage demeanor in the lively antics of the coquette. Her voice is amply powerful and well produced. In the Waltz Song she gave out somewhat too much glassy brilliance but later toned down to more attractive utterance. Baccaloni doubled as Benoit and Alcindoro, investing both parts with many touches of irresistible comedy. Pinza did the Colline, John Brownlee was Marcello. Desire Defrere's stage management had unfailing resourcefulness and effect.

New Impersonations—and Old

A Dec. 22 Lucia brought the traditional ovation for Lily Pons after her singing of the Mad Scene. She deserved equal success for her purely lyrical moments. James Melton was a youthful-looking Edgardo with suave if not powerful tones, and phrasing careful and correct. Leonard Warren, as Ashton, and John Dudley, as Normanno, pleased the connoisseurs of vocal style. Sodero conducted.

Carmen in repetition on Dec. 23 was the most undistinguished performance of the season up to date. Aside from Lily Djanel's appealingly sung and ardently acted title role, the rest of the principals failed to reach consistent achievement. Jacques Gerard, the Don Jose, put earnestness into his characterization but the "white" quality of his voice did not please ears accustomed to more sensuous tones. Martial Singher did Escamillo with assurance, but at times with some lack of vocal amplitude and spirit in delivery. Christina Carroll was a new Micaela, impersonated with becoming simplicity but wanting in middle-register volume and richness of tonal coloring. Even Sir Thomas Beecham was not in his best form, and there were frequent differences in tempi between his orchestra and the stage forces.

LEONARD WARREN AS RIGOLETTO.
The American baritone sang the role for the first time at the Metropolitan on Dec. 18, substituting for the indisposed Lawrence Tibbett.

Christmas Triple Bill

Christmas Day had an evening performance with a triple bill consisting of Cavalleria Rusticana, Pagliacci, and ballet excerpts from Prince Igor; in the afternoon Mignon held the boards. Both performances drew immense audiences. Kullman gave a notable version of Turiddu in the Mascagni opera, lavishly pouring out tone and emotion and acting with true Italianate fervor. Stella Roman matched the tenor with fullness of voice and warmth of interpretation. Mona Paulee was the Lola, and Doris Doe did Lucia. Alexander Sved made the role of Alfio a real achievement, intelligently conceived and expertly carried out. His singing had a wealth of ardor artistically controlled. Pietro Cimara's conducting led to some time differences with the chorus. Leonard Warren was a resonant and forceful Tonio in Pagliacci. Raoul Jobin is not at his best as Canio, who requires more heated vocal timbre than the French tenor possesses. Licia Albanese made a pert and pleasing Nedda. John Dudley sang with fine effect as Beppe. Walter Cassel was Silvio. Wilfred Pelletier gave a vivid account of the orchestral score. The ballet excerpts had vim and colorful costuming.

Community Concerts Service Holds N. Y. Conference

(*Picture on page 3*)

Plans were laid for expanding and furthering the service features of Community Concerts Service at the annual two weeks' conference of field representatives for that organization, which closed in New York on Dec. 18. Ward French, one of the originators of the Organized Audience Plan, conducted the sessions. Highlights of the meetings were his instructive and inspiring talks. He was assisted in conference discussions by Robert Ferguson and Arthur Wisner, eastern and western division managers.

A statement subsequently issued by the Community Concert Service, reporting on the gratifying results of the last season, related that "the enthusiasm of the field representatives which was reflected from their contacts throughout the United States and Canada, indicates that musical activities will continue to grow in these two countries. The plan of Community Concert Associations has been growing steadily each year. During the past season 50 new cities have been added to the Community list, and the interest and demand of other cities all over the country give promise of the addition of at least 50 or 75 more this coming season."

In addition to the business meetings, the conference group attended concerts, broadcasts and the opera, and met artists at informal gatherings.

Field representatives attending the meeting included Mrs. Amelia Sperry, Mrs. Thora Johnson, Mrs. Margaret Stover, Marion Evans, Mrs. Jean Fish, Mrs. Ethel Mills, Lucile Thompson, Alma Lauritzen, Mrs. Marion Sistare, Mrs. Ruth Enders, Beatrice Patterson, Henry DeVerner, Joseph Stover, Abbott Lake, Willard Sistare, Lawrence Bernhardt and David Ferguson.

IRENE JESSNER AS THE MARSCHALLIN.

NORMAN CORDON AS KING MARKE.

PATRICE MUNSEL AS PHILINE.

RADIO: YEAR-END NEWS AND VIEWS—

By VIVA

At the end of each year, it is the custom of every network to deluge the hapless radio editors with mountains of statistics concerning the preceding year's achievements. Once having waded through the piles of impressive material, it is possible to emerge with useful and informative facts, which convince one more than ever of the awesome potentialities of a medium which skeptics at first declared could never have any practical value.

For instance, choosing at random in the music field; the NBC Symphony under Toscanini gave five war bonds concerts during the year. A special one on Easter Sunday, at Carnegie Hall with Horowitz as soloist, brought in $10,190,045 alone. Two spectacular special event broadcasts, were "Victory-Act I" following Italy's surrender, and the world premiere on Oct. 9 of Montemezzi's new opera, L'Incantesimo. John Charles Thomas, baritone, was introduced as a regular radio feature on his Westinghouse program; the Telephone Hour continued to feature a cross section of first-class soloists; the Voice of Firestone passed its fifteenth birthday and the Cities Service its 17th; and one of the best known names in radio, Erno Rapee, returned to the air with his Radio City Music Hall Symphony.

At Columbia, they presented some 17,000 broadcasts on different phases of the war; Kate Smith, selling bonds from 8 a.m. to 2 a.m. September 22 sold $39,000,000 worth; the New York Philharmonic went on the air for the full fifty-two weeks of the year, sponsored by United States Rubber; CBS also acquired the first performance rights to Shostakovich's Eighth Symphony, and presented the premiere of his second piano Sonata; Lotte Lehmann broadcast a program of Lieder; the Family Hour celebrated its second birthday, and kept its standards as high as on its first appearance, and Alec Templeton returned to radio via the Cresta Blanca Carnival.

The Blue Network's most important contribution musically was in bringing the Boston Symphony back to the air.

STOKOWSKI AND AMERICAN COMPOSERS WHOSE WORKS HE WILL PLAY

in his current series of General Motors Symphony of the Air programs each Sunday over NBC. Left to right, Mr. Stokowski, Deems Taylor, Paul Creston, Aaron Copland and William Schuman. (NBC Photo.)

And Mutual came through with regular broadcasts of the Cleveland Symphony, Sinfonietta, Treasure Hour of Song and other good music programs.

What the maze of statistics prove chiefly is that in spite of the terrific pressure of war exigencies, the networks have in no wise slackened in their desire to present the finest in music, and if Goebbels thinks we have to close down on culture just because there is a war on, I'll be glad to forward all these year-end reports to him, air mail, collect.

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Firestone tries a new departure by taking its program on tour beginning Jan. 10 in Chicago; and by adding some new soloists. Jan. 17, Dorothy Kirsten and Thomas L. Thomas appear, when the program originates from New York. Richard Crooks sings from Chicago, Houston (Jan. 24), Los Angeles (Feb. 7, 14, 28) and San Francisco (Feb. 21) and Mary Van Kirk, from New York Jan. 31. Howard Barlow conducts at Houston and San Francisco, Alfred Wallenstein, former Firestone leader, may conduct in Los Angeles and Gustave Haenschen takes over the Jan. 17 show.

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Had a lively discussion with Lily Pons some time ago about what singers should do on the air, and she was quite firm in her contention that they should stick to the type of thing they know best how to do. It's no surprise therefore to note that on her Jan. 2 appearance with the Pause that Refreshes, she sang the Lakme Bell Song and an English song. Miss Pons apparently sticks to her guns.

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WBNX, New York, has been featuring a new type of program called the Voice Clinic, on Fridays at 4. Students of New York High Schools sing and have their voices analyzed and criticised by Lucille Kellogg, vocal teacher. A guest artist is also presented who discusses singing as a vocation and an avocation.

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Leon Barzin was recently appointed conductor of New York's WQXR Orchestra, and started a new Sunday evening full-hour symphonic program Jan. 2.

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Two comparative newcomers in music programs are NBC's Serenade to America, presented Mondays through Fridays, and Music for a Half Hour, MBS Mondays at 4:30 p.m. Serenade to America is conducted by Frank Black and H. Leopold Spitalny, and Music for a Half Hour by Robert Stanley.

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Possibly due to the fad for baritones, radio networks report a shortage of tenors.

RADIO PROGRAM GUIDE

SUNDAY

E. Power Biggs, organist, 9:15 a.m. EWT, CBS.

Jan. 9. 2nd Concerto in A minor (Vivaldi-Bach); Sonata for Organ No. 1 (Robert Nohren); Prelude and Fugue on B-A-C-H (Liszt).

New Voices in Song, 9:45 a.m. EWT, CBS.

Jan. 9. Romulo Dispirito, tenor.

The Stradivari Orchestra, 12:30 p.m. EWT, NBC. Paul Lavelle, conductor. Fifteen of the world's finest Stradivarius instruments. Programs feature light music with violin and cello solos.

Music for an Hour, 1:30 p.m. EWT, MBS. Orchestra, Robert Russell Bennett, conductor; Frances Greer, soprano; Donald Dame, tenor; John Baker, baritone; Milton Kaye, pianist; Joseph Coleman, violinist. Light and serious music.

Westinghouse Program, 2:30 p.m. EWT, NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs by a master of style.

The New York Philharmonic Orchestra, 3 p.m. EWT, CBS. Artur Rodzinski, conductor.

Jan. 9. Hortense Monath, pianist. In Memoriam for Colored Soldiers Who Have Died for Democracy (William Grant Still), Orchestra; Piano Concerto in C major K. 467 (Mozart), Monath; New World Symphony (Dvorak), Orchestra.

Jan. 16. Alexander Brailowsky, pianist. Symphony No. 3 (Roussel), Orchestra; Piano Concerto in B flat minor (Tchaikovsky), Brailowsky; Rhapsodie Espagnole (Ravel), Orchestra.

The Pause That Refreshes, 4:30 p.m. EWT, CBS. Andre Kostelanetz Orchestra.

Jan. 9. Nesta Nestor Chaves, tenor.

Metropolitan Auditions of the Air, 4:30 p.m. EWT, Blue Network. Orchestra, Wilfred Pelletier, conductor. Metropolitan tryouts.

General Motors Symphony of the Air, 5 p.m. EWT, NBC. Leopold Stokowski, conductor.

Jan. 9. Holiday in Seville (Albeniz); Afternoon of a Faun (Debussy); Batuque (Fernandez); Brazilian Dance, Flower of Tremende, Savage Dance (Granieri); Short Symphony (Copland).

The Family Hour, 5 p.m. EWT, CBS. Al Goodman Orchestra; Gladys Swarthout, contralto; Reed Kennedy, baritone; Jose Ferrer, commentator. Nicely balanced mixture of popular tunes, ballads and arias, with Miss Swarthout giving an unfailingly tasteful and charming performance.

Radio Hall of Fame, 6 p.m. EWT, Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Musical guests.

Keepsakes, 8 p.m. EWT, Blue Network. Orchestra; Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.

Manhattan Merry-Go-Round, 9 p.m. EWT, NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads, popular tunes.

Cleveland Symphony Orchestra, 9 p.m. EWT, MBS. Erich Leinsdorf, conductor.

American Album of Familiar Music, 9:30 p.m. EWT, NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Ballads and popular songs.

Maria Kurenko, soprano, 11:15 p.m. EWT, CBS. Arias and songs sung by an expert in both.

MONDAY

Broadway Matinee, 4 p.m. EWT, CBS. Al Roth Orchestra, Alfred Drake, tenor, star of Oklahoma. Guests. (Monday through Saturday.)

Music for a Half Hour, 4:40 p.m. EWT, MBS. Robert Stanley, conductor.

To Your Good Health, 6:15 p.m. EWT, CBS. Lyn Murray Orchestra and Chorus. Guest soloists. (Mondays, Wednesdays and Fridays.)

Serenade to America, 6:15 p.m. EWT, NBC. Orchestra, Frank Black and H. Leopold Spitalny, conductors; guest soloists. (Daily through Friday.)

The Voice of Firestone, 8:30 p.m. EWT, NBC.

Jan. 10. From Chicago. Roy Shields, conductor. Richard Crooks, tenor. Cole Porter Medley; Orchestra; One Alone (Romberg), Crooks; She Wouldn't Say Yes, She Wouldn't Say No (Kern) Orchestra; Aria from May Night (Rimsky-Korsakoff), Crooks; Fine and Dandy, Orchestra; In the Gloaming, Crooks; Gold and Silver Waltz, (Lehar), Orchestra; Recessional (De Koven), Crooks.

Jan. 17. From New York. Gustave Haenschen, conductor; Dorothy Kirsten, soprano; Thomas L. Thomas, baritone.

Jan. 24. From Houston. Howard Barlow, conductor; Richard Crooks, tenor.

The Telephone Hour, 9 p.m. EWT, NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.

Jan. 10. Jascha Heifetz, violinist. March from Prince Igor (Borodin), Orchestra; Slow Movement Violin Concerto in A minor (Goldmark), Heifetz; Alt Wien (Godowsky), Guitarre (Moszkowski), Impromptu (Schubert-Heifetz), Introduction and Tarantelle (Sarasate), Heifetz.

Jan. 17. Marian Anderson, contralto. Czardas from Coppelia (Delibes), Orchestra; Agnus Dei (Bizet), Anderson; If There Is Someone Lovelier Than You (Schwartz), Believe Me If All Those Endearing Young Charms (Trad.), Oh, What A Beautiful City (Spiritual), There Is No Hidin' Place Down Dere (Spiritual, arr. Brown), Anderson; Overture to La Cenerentola (Rossini), Orchestra; Mon Coeur s'Ouvre A Ta Voix (Saint-Saens), Anderson.

Jan. 24. Nelson Eddy, baritone. Chopsticks (Trad.), Orchestra; Water Boy (Spiritual, arr. Robinson), Eddy; Riviera Girl Waltzes (Kalmann), Orchestra; Thy Beaming Eyes (MacDowell), Eddy; Prelude to La Traviata (Verdi), Orchestra; Do Not Weaken, My Child, from The Demon (Rubenstein), Eddy.

Carnation Contented Hour, 10 p.m. EWT, NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso. Ballads, popular songs.

TUESDAY

Gateways to Music, 9:15 a.m. EWT, CBS. American School of the Air Program. Columbia Symphony Orchestra, Bernard Herrmann, conductor.

Jan. 11. Maria Kurenko, soprano. All-Russian program.

Metropolitan U.S.A., 7:30 p.m. EWT, Blue Network. Metropolitan Opera Guild program. Guest singers (WEAF, N. Y. 11:30 p.m.)

Salute to Youth, 7:30 p.m. EWT, NBC. All-American Youth Orchestra, Raymond Paige, conductor; Nadine Conner, soprano.

American Melody Hour, 7:30 p.m. EWT, CBS. Orchestra. Eileen Farrell, soprano; Bob Hannon, baritone. Ballads and popular songs.

Sinfonietta, 11:30 p.m. EWT, MBS. Robert Russell Bennett, conductor.

Jan. 11. Symphony No. 8 (Schubert); Ballet Music from Rosamunde (Schubert).

Jan. 18. Symphony No. 101 (Haydn).

Jan. 25. Prometheus Overture (Beethoven); Excerpts from Rustic Wedding Symphony (Goldmark); Dances, Bartered Bride (Smetana).

WEDNESDAY

Your Dubonnet Date, 8:30 p.m. EWT, MBS. Xavier Cugat Orchestra. Latin-American rhythms, superlatively played.

Great Moments in Music, 10 p.m. EWT, CBS. George Sebastian, conductor; Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.

Jan. 12. Charles Kullmann, tenor. Lehar music.

Cresta Blanca Carnival, 10:30 p.m. EWT, CBS. Morton Gould Orchestra; Alec Templeton, pianist. Gould's extraordinary arrangements and Templeton's fine improvisations. A grand team.

Invitation to Music, 11:30 p.m. EWT, CBS.

Jan. 12. Elisabeth Schumann, soprano. Lieder program.

Jan. 19. Chamber Symphony (Richard Arnell), first performance.

THURSDAY

Treasure Hour Song, 9:30 p.m. EWT, MBS. Orchestra, Alfredo Antonini, conductor; Licia Albanese, soprano; Francesco Valentino, baritone. Arias and songs.

Music of the New World, 11:30 p.m. EWT, NBC.

FRIDAY

Cities Service Program, 8 p.m. EWT, NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone. Ballads and popular tunes.

Your All-Time Hit Parade, 8:30 p.m. EWT, NBC. Mark Warnow Orchestra.

Waltz Time, 9 p.m. EWT, NBC. Frank Munn, tenor.

Music Hall of the Air, 11:30 p.m. EWT. NBC. Radio City Music Hall Symphony Orchestra, Erno Rapee, conductor.

SATURDAY

Chamber Music, 9:30 a.m. EWT, NBC. (Except WEAF). New York String Quartet and NBC String Quartet alternate every Saturday morning.

The Metropolitan Opera Company Presents, 2 p.m. EWT, Blue Network.

Jan. 9. Lucia di Lammermoor (Donizetti).

What's New, 7 p.m. EWT, Blue Network. Variety. Musical guests.

Boston Symphony Orchestra, 8:30 p.m. EWT, Blue Network. Serge Koussevitzky conductor.

Jan. 8. Prelude to Kovantchina (Moussorgsky); Symphony No. 7 (Beethoven).

Chicago Theatre of the Air, 9 p.m. EWT, MBS. Marion Claire, soprano. Opera and operetta.

Your Hit Parade, 9 p.m. EWT, CBS. Mark Warnow Orchestra; Frank Sinatra. Pick of the week's popular tunes.

Saturday Night Serenade, 9:45 p.m. EWT, CBS. Gustave Haenschen Orchestra; Jessica Dragonette, soprano.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

SOMETHING ABOUT ALEXANDER SVED

LIEBLING

There are baritones and baritones. Some skid along merely on the glory of their voice. They harvest a brilliant but short career and a collection of press notices whose paeans of praise diminish steadily into whispers of boredom.

Then there are others, who realize from the start that to build an enduring, ever-expanding career, a voice is not enough. So they concentrate on acting, makeup, staging, costuming, directing. They coach with people whom they feel have the most to give them. They watch and learn from older singers, veterans of the profession. They never stop trying to become what every opera singer should be, a fine singing actor.

To the latter category belongs Alexander Sved. "From the very beginning," he says, "I have been as much interested in the drama as in the music of opera. And what a chance there is for baritones! Theirs are the great parts. Rigoletto, Hans Sachs, Figaro, Don Carlos. . . . !"

Every role he has ever undertaken has been the subject of complete and detailed study. He is familiar with the historical and political background of each story and character. His costumes are authentic to the last detail. The first time he sang Don Carlos he traveled to Madrid to study the Velasquez pictures in the Prado, and copied his costumes from them. His first appearance in Andrea Chenier he coached with Sammarco who had premiered the role. He has coached a large part of the baritone repertoire with Titta Ruffo, one of the masters. Then, too, he has been fortunate in his associations with composers and has worked with them in their operas. He knows Richard Strauss well and sang Friedenstag with him in Munich. He sang with Montemezzi in L'Amore dei Tre Re, with Rocca in Djibbuk, with Respighi in La Fiamma. He was at one time in such demand for premieres all over Europe that he had to turn some down.

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Sved, a tall, immaculately dressed man, is dark, with a round, pleasant face, and expressive hands. His speaking voice is soft and full, and he has a trick of putting his hand on his heart when he wants to convince you of something and saying "I can swear to you." Although he takes his career more or less for granted now and cannot imagine being anything but a singer, he still thinks with wry amusement of the agonies of mind his choice of a profession caused him and everyone around him.

"My family were manufacturers, very wealthy, very Puritan," he said. "They were the kind of people who go to the theatre. But they do not associate with the theatre and they do not work for it."

Young Sved and his brother had been brought up as a lawyer and engineer, respectively. They both were graduated from the University of Budapest and the family's one concession to the arts was to permit Alexander to study violin with the famous Hubay.

"I only chose it because it must be terrible to travel with a cello." He still plays occasionally and follows violin recitals as well as symphony concerts with absorbed interest.

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The Sved parents liked having their son play a well-bred solo or two for the company after dinner. They would have been horrified (and eventually were) to know that he was secretly taking singing lessons and was seriously contemplating an early operatic debut. When he was discovered, he was cast into the snow with the traditional (in Hungary) pengo, and lived for three years on bread and coffee and stony indifference from his family.

His first chance came at the Vienna Opera, where Franz Schalk engaged him. After that things were easier. He appeared at the Budapest Opera and although the family never completely accepted his odd profession, his mother went so far as to come to one of his performances now and then. In fact she got cautiously interested in the whole thing, and warned him "Never turn your back on an audience." She also worried when his name did not appear in the programs, for fear he had done something wrong and was being punished by not being allowed to sing.

Although he and his attractive wife Magda, whom he met as a student at the Budapest Conservatory, made their home in Budapest, they were almost never there. They flitted around Europe like a couple of butterflies. One night Sved would sing in Budapest, the next morning they would pile into their car and be off to keep dates in Vienna, Munich, Paris, Milan, Madrid. They did all their touring by car, Magda driving, Sved with a score on his lap, studying, sometimes bursting into an aria, to the astonishment of the peasantry.

A typical season consisted of 30 performances in Budapest, 30 in Vienna, 25 in Munich, 10 in Berlin, 20 to 30 in Italy. Sved's chief complaint about this country is that there are not enough opera companies so that he could have more to do. He has been to South America six times and loves it, but jumping from New York to Buenos Aires presents more difficulties than from Vienna to Paris.

He has always followed European political events with deep attention and foresaw what was coming long before it happened. Just before the war broke out, he sent Magda to Germany with instructions to use the money he had received for appearing there, which he had never been permitted to withdraw. Magda, slightly stunned at the prospect of realizing every woman's dream of being told to go out and buy anything, the sky is the limit, spotted a charming villa in Garmisch-Partenkirchen. She whipped out her camera, snapped a picture, sent it to Sved, who wired back "Buy it." He may never see the house, but at least the money wasn't wasted.

With the usual thoroughness with which he tackles everything, Sved has made an intense effort to acclimate himself here. He refuses to speak anything but English unless he has to, he has travelled all over the country sightseeing; he goes to the theatre and movies as much as he can and reads almost exclusively in English. He is intensely interested in American theatre production, because he himself has dreams of some day heading an opera house. He feels that producing is the natural and inevitable evolution of a singing-actor and looks forward with pleasure to the time when he can put into practice the many ideas and innovations he has stored in his head.

ALEXANDER SVED
"AT SEA."

The Metropolitan Opera baritone is a lover of the ocean, and before the war travelled between continents to fulfill operatic engagements.

The Thomas L. Thomas photograph on the Front Cover is by James Abresch, N. Y.

JOHN
BAKER
Baritone

METROPOLITAN OPERA CO.
Winner of last year's Metropolitan Auditions of the air

Virgil Thomson, N. Y. Herald Tribune: "A highly agreeable debut."

N. Y. Post: "Disclosed a fresh, pleasant quality of voice . . . acting commendable."

PM: "An engaging and fresh-voiced baritone."

H. T., N. Y. Times: "Sang with poise and agreeable tonal quality. An attractive voice at home on the stage."

Thomas Archer, Montreal Gazette: "A lyric baritone of excellent quality."

Montreal Star: "Sang well."

ANDZIA
KUZAK
Coloratura

NEW OPERA CO.
16 weeks of operetta since July in St Louis, Dallas, Louisville, Papermill Playhouse

AS GILDA—*Boston Herald*: "Delicate voice, lovely quality—a coloratura to watch."

AS DESPINA—*Thomas Archer, Montreal Gazette*, '43: "Superb job, finest Mozart characterization this reporter has ever seen."

Virgil Thomson, N. Y. Herald Tribune: "Kuzak is NEWS!!!"

AS MAID MARIAN in Robin Hood—*Dallas News*: "The Lily Pons of operetta."

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CIRCULARS ON REQUEST

N. Y. Concerts

(Continued from page 3)

Dec. 5—Other Sunday evening concerts were by pianists Vladimir, Nathalie and Paul Drozdoff, at CCH; and the Mozart Chamber Orchestra at the Playhouse.

Dec. 6—At the Waldorf-Astoria, the concert given by the Bagby Music Lovers' Foundation in aid of its work for the support of aged and indigent famed artists, presented a diversified program with services donated by Helen Traubel, Licia Albanese, Karin Branzell, John Garris, Rudolf Serkin, Emanuel List, Joseph Schuster, Roland Gundry; and accompanists Messrs. Berl, Bos, Sandor, Taussig, Charnley, and Misses Pasimeni and Haydon. Edward Johnson made a short address.

Lhevinne Plays

Dec. 7 (TiH)—The "Concerts at 9" series had Josef Lhevinne as sole star in a program of all-Schumann piano music—the Toccata, Fantasiestücke, Carneval and Symphonic Etudes. The artist was a joy to the ears and heart, with his poetical approach, many-tinted tone and faultlessly accurate mechanism.

Dec. 7 (TB)—In joint recital, Jean Browning, contralto, and Margaret Fountain, violinist.

Dec. 8 (CH)—Simon Barere, pianist, was heard in Chopin examples (including the Fantasie) Liszt's B minor Sonata and other *opera* by that composer. The Barere assurance, verve, and complete conquest of technical material came to fullest flowering and received just appreciation from a large audience, even though sticklers for convention might have objected to some of the player's individuality in matters of tempi and phrasing.

Dec. 8 (TiH)—Mildred Wimmer, soprano, was an interesting interpreter in a representative program which had Elmer Zoller at the piano.

The Monday Afternoon Symphony Series at Hunter College Auditorium began Dec. 6, with 70 Philharmonic players and conductor Wheeler Beckett. The extremely appealing music, most artistically led and played, consisted of Schubert's Unfinished Symphony, Weber's Oberon Overture, Debussy's Afternoon of a Faun, Albeniz' Triana, Dvorak's C major Slavonic Dance, Act III Introduction from Lohengrin, and Gershwin's Rhapsody in Blue, the piano part done with typical dash, whimsy and atmosphere by Alec Templeton.

Dec. 7 (CH)—Triumphal success came to Rudolf Serkin, pianist, for his altogether searching and beautifully illumined readings of music by Schumann (Carneval) Beethoven (Opus 78 Sonata) Schubert, Chopin (three Etudes) Ravel and Mozart (Variations on a Theme by Gluck). Obligatory encores prolonged the lovely experience.

Leners Continue Series

Dec. 11 (TH matinée)—The Lener Quartet, eminent in its readings of chamber-music classics, shone in an all-Beethoven program, with the Quartets in C major, Opus 59, No. 3, and the immortal *magnum Opus* 131 in C sharp minor.

Dec. 11 (CH evening)—Duke Ellington and his orchestra had an enthusiastic reception in a varied and well-spiced program in which the original compositions and arrangements of the leader-pianist were the most warmly received. His appeal is not only a "popular" one, for he also woos the musician's ear with fine balance and niceties of tone, and his writings have both subtle harmonic coloring and adept construction.

Dec. 11 (TH evening)—The People's Philharmonic Chorus, Max Helfman, conductor, had the assistance of Gertrude Ribla, soprano, and Ignace Strasfogel, pianist. Compositions by Jacob Schaefer were featured.

Dec. 12 (CCH)—Recital by Carmen Reggio, contralto, Enzo Dell' Orefice accompanying. (TH 3 p. m.)—Trapp Family Singers, in a Christmas program, Dr. Franz Wasner conducting. An intimate entertainment with homelike features somewhat naive for musical sophisticates.

Budapest Quartet Returns

Dec. 12 (TH, 5.30 p. m.)—The Budapest Quartet, continuing the Beethoven Series of the New Friends of Music. Joseph Schuster, cello, and Karl Ulrich Schnabel, piano, gave delectable hearing to the A major Sonata, and the Budapest foursome lent their authoritative art to the Quartets C minor, Opus 18, No. 4, and A major, Opus 18, No. 5.

Dec. 12 (TiH) matinée)—Carlos Alexander, bass-baritone, with Paul Weiner at the piano, in German Lieder from Schubert to Strauss.

Dec. 12 (TH evening)—Andres Segovia, in his masterful guitar presentations, tonally enticing and musically convincing.

Dec. 12 (CCH evening)—The Drozdoff family trio of solo pianists, chief numbers being Chopin's B minor Sonata, Moussorgsky's Pictures at an Exhibition and Thalberg's Sonnambula Fantasia.

Dec. 12 (TiH evening)—Recital by Helen Thigpen, soprano, with Hellmuth Baerwald at the piano.

Dec. 12 (NBC Studio)—Leopold Stokowski's return to conducting the NBC Orchestra broadcast with his customary intensity and picturesqueness, in his own arrangements of two Bach works, the same composer's Second Brandenburg Concerto and William Schuman's Prayer 1943. At the Sunday afternoon concert of the previous week, Toscanini ended his early season series with an all-Mozart program, the Marriage of Figaro Overture, Haffner Symphony and B flat Piano Concerto, (K. 595) the soloist being Mieczlaw Horszowski, nimble-fingered and tonally refined.

Boosey & Hawkes Series Opens

Dec. 13 (TiH)—Under the sponsorship of Boosey and Hawkes, Inc., music publishers, the Collegiate Chorale sang contemporary English and American music, performed with rare perfection and beauty. Robert Shaw, a master of choral interpretation, again achieved all the effects that make his productions unique. Britten's Hymn to Santa Cecilia gave John Weatley an opportunity to do some fine solo-singing. Old and modern Christmas carols, numbers by Purcell and Bridge, Bax's Of a Rose I Sing, Rowley's Jig, Children's Songs by Vaughan Williams and many encores all combined to make the evening a thoroughly delightful one.

Dec. 13 (TH evening)—Estelle Best, pianist, pupil of James Friskin, displayed neat technic and musical understanding, and seems on the way to decisive achievement with further development of assurance and authority.

Dec. 13 (CCH evening)—Orrea Pernel, violinist, and Bruce Simonds, pianist, played the first of a series of three Sonata concerts, doing Beethoven's Opus 30, No. 2, Mozart's B major (K 378) and Hindemith's No. 3 in E major. The performances were clean-cut and artistic in ensemble. Hindemith's work is in his accustomed vein, cleverly made and brightly discursive.

Ormandy's All-American List

Dec. 14 (CH evening)—An all-American program was Eugene Ormandy's selection for the concert of the Philadelphia Orchestra, with works previously heard in concert and on the air. Samuel Barber's Adagio for Strings again made melodious appeal. Copland's music from the Ballet, Billy the Kid, bid for sophisticated appreciation. Robert Russell Bennet was represented by his Four Freedoms, topical writing adeptly factured. Oscar Levant, gave his familiar performance of Gershwin's Rhapsody in Blue, and officiated at the keyboard in his own Piano Concerto, which is rather a free fantasia, loosely constructed, with motifs rather than long-breathed themes, and a mixture of American rhythms and European harmonic modes. Both numbers were played with more technical glitter than beauty of tone.

Dec. 14 (TH evening)—Flora Mora, Cuban pianist, in her second recital here this season, once more revealed niceties of shading and musicianly purpose, with a not perfect mechanism. Among other things, she played four numbers by Granados, with whom she studied in Barcelona before his tragic death in 1916. The Granados and other Spanish music found an ideal interpreter in the recitalist.

Dec. 15 (CH evening) — The Down Town Glee Club, George Mead conducting held its annual Christmas concert with carols, folksongs and Negro Spirituals. Four baritone solos were performed by George Britton. Supported by the chorus, piano, organ and drum, the audience joined in singing Adeste Fidelis. Stuart Ross was the accompanist and Clinton Reed the organist.

Dec. 15 (TH evening)—Marcel Hubert, French cellist, pleased connoisseurs with

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MARJORIE LAWRENCE RECEIVES SIGMA ALPHA IOTA CITATION

at her Tulsa, Okla., concert. The "certificate of merit" was awarded the Metropolitan Opera soprano "for her courageous personal efforts in the field of music, and for her outstanding and consistent contribution to the Armed Forces and to the U. S. Treasury Department." Standing behind Miss Lawrence are, left to right: Marianna Sears, president of the S. A. I. chapter at the University of Tulsa; Annelle Chandler, Zeta Province president, who made the presentation; Mrs. E. E. Marsau, president of Tulsa Alumnae Chapter.

his deeply musical and altogether polished delivery of Boccherini's B flat Concerto, Bach's unaccompanied C major Suite, Debussy's Sonata, and other selections. The Debussy presentation was as fine a piece of cello art as New York has heard for many a season. Gregory Ashman gave impressive piano partnership.

Bernstein Again "Pinch-Hits"

Dec. 16 (CH)—Due to the illness of Howard Barlow, Leonard Bernstein, assistant conductor of the Philharmonic, led this Thursday evening concert, except for the first number in which Bernard Herrmann skillfully led his own short piece, For the Fallen, a moving and melodious tribute to the dead. Then Bernstein took over, and once more demonstrated his undeniable talent with the baton. While his exposition of the Haydn-Brahms Variations lacked all the refinements of character and nuance which we have heard from more experienced leaders, nevertheless the reading had variety and logic and received the warm response of the listeners. He was more at home in Delius' forthright, somewhat innocuous Paris Nocturne, investing it with lovely shades of tone. The soloist was Albert Spalding in the Beethoven Violin Concerto, and never has that American artist made a finer bid through the soundness of his musicianship, complete technical mastery, and aristocracy and appeal of tone. Bernstein gave admirable orchestral accompaniment.

Dec. 17 (TH evening)—Harry Davis, Bayonne, N. J. pianist, displayed some excellent stretches of performance, and some not so impressive, his interpretations being authentic in purely lyric music and lacking distinction and reserve in matter calling for more epical line and dramatic expression. The Davis technic is not impeccable.

Ganz in Holiday Mood

Dec. 18 (CH matinee)—The Young People's concert of the Philharmonic had the inimitable Rudolph Ganz in charge, assisted by choristers from St. John the Divine Cathedral, Anthony Di Bonaventura, thirteen-year old talented pianist, in a movement from Beethoven's C minor Concerto and Deems Taylor, leading his own Marco Takes a Walk. Ganz not only had his youthful hearers agog with his verveful and eloquent conducting, but also with his informative and breezy commentations. A Christmas gift was his presentation to the children, of a new illustrated Music Calendar designed by Otto K. Eitel (managing director of the Bismarck Hotel in Chicago) and called From Bach to Gershwin.

Dec. 18 (TH matinée)—This was the first of a series of four jazz concerts under the direction of Eddie Condon. "Hot" and "sweet" musicians, as Broadway calls them, played lilting and lively tunes, Lee Wiley sang some Gershwin songs, and James P. Johnson performed a group of piano pieces by the late Fats Waller, in tribute to his memory.

Oratorio Society under New Leader

Dec. 18 (CH evening)—The Oratorio Society, conducted by its new leader, Alfred Greenfield (succeeding the late Albert Stoessel) gave its 120th. presentation of Handel's The Messiah. Mr. Greenfield displayed entire ability to handle his musical and executive material, and welded them into finely integrated effect. The chorus was good on the whole. Outstanding were the soloists. Donald Dame, tenor, sang with rare feeling and finesse, Reinald Werrenrath, baritone, shone with his long established high-ranking interpretative art. Mary Van Kirk, contralto, has heart appeal in tone and delivery.

Dec. 18 (TH evening)—Nicolas Koepeikine, Russian pianist, was heard in a program of Scarlatti, Chopin, Liszt, Schubert (Wanderer Fantasie), Balakireff and modern French music, played along dignified, well-schooled and thoroughly matured lines. This is the art of superior knowledge and long experience. On this evening too, Alec Templeton, pianist, recitalled at Columbia University, and Mishel Piastro, violinist, at Washington Irving High School.

ALEXANDER UNINSKY,
pianist, who will be heard on Jan. 17 in a New York recital at Carnegie Hall, has just returned from an extensive concert tour which took him through Pennsylvania, Illinois, Wisconsin, Iowa, Ohio and New York.

Dec. 19—A perfect deluge of concerts flooded this Sunday.

The Philharmonic (Howard Barlow, conductor) repeated its program of Dec. 16 and 17; the Trapp Family gave another Christmas program; the People's Chorus sang their annual Christmas Festival at the Waldorf-Astoria; the New York Flute Club appeared at the City Center; Robert Kitain, violinist (CH matinee) accompanied by Josef Wolman, played the Kreutzer Sonata, Mozart's D major Concerto, etc; the Don Cossacks (CH evening) sang one of their characteristic lists; the Metropolitan Opera offered its customary Sabbath evening charivaris.And of course the radio was crowded with a wealth of good music.

Messiah in Brooklyn

Dec. 19, matinee (Brooklyn Academy of Music). Carl Bamberger conducted the Brooklyn Oratorio Society and New Choral Group of Manhattan in a Christmas performance (cut version) of Handel's The Messiah with Ethel Luening, soprano, Nan Merriman, contralto, Edward Kane, tenor and Frederick Lechner, bass-baritone as the solo quartet; Julius Rudel at the continuo and Robert Leech Bedell at the organ. A string orchestra assisted. Correct and spirited were the choristers under Bamberger's baton. Kane stood out among the solo vocalists, as did Miss Merriman with her warm, rich contralto.

Two New Christmas Overtures

Dec. 23 (CH) The Philharmonic program of this and the following day was in the spirit of Yuletide, with Deems Taylor's Christmas Overture, and Nicolai Berezowsky's Christmas Festival being the holiday features. Both works derive from folksongs, Taylor's being the North Carolina tune, I Wonder as I Wander. He has scored it simply but with adept contrapuntal weave, and conducted by him (Howard Barlow led the rest of the program) the little opus made a distinct hit. Berezowsky's music, Ukrainian Christmas songs, voices moods both meditative and merry, and the orchestration sets them off effectively. The audience gave the composer reason to bow gratefully from a box. Other items at the concert were Brahms' Third Symphony, Prokofieff's Lieutenant Kijé and Casella's arrangement of Balakireff's Islamey. Howard Barlow's conducting was secure and earnest in the Symphony, but without the ultimate stirring appeal. He obtained better results in the less exacting Russian numbers.

Dec. 24 (CH evening)—The Saturday night concert of the Philharmonic repeated the Taylor, Berezowsky and Brahms works of earlier in the week, and added the Cello Concerto (Joseph Schuster, soloist) by Schubert-Cassado, which is that Spanish cellist's arrangement of a Sonata by Schubert for a now obsolete stringed instrument called the Arpeggione, a cross between the guitar and the viola da gamba. Intrinsically the music is not top Schubert, but Cassado has made it into an effective medium for cello. Schuster's art did the rest, with sensitive musicianship, luscious tone and infallible fingers. This program was duplicated at the Sunday matinée, Dec. 26, and on both occasions Schuster scored overwhelming success.

Dec. 26 (NBC Studio)—The NBC Symphony Orchestra afternoon seance had the glamorous Stokowski as conductor and he gave "glamorous" readings of Beethoven's Fifth, Creston's Chant of 1942 and the Introduction and Ballet from Deems Taylor's opera, Ramuntcho. All the music was beautifully integrated and sounded, with that highly personalized touch which makes the Stokowski performances a thing apart.

Altoona Orchestra Has Farell as Soloist

ALTOONA, PA.—An audience of 3,000 gave Marita Farell, soprano, and Russell Gerhart, conductor, a tremendous ovation at the conclusion of the second concert on Dec. 9 in Jaffa Mosque. Miss Farell was heard in three arias, from Tannhäuser, Faust and Marriage of Figaro, and had to add two numbers in response to insistent applause.

Mr. Gerhart, continuing his "introduction" of Brahms, presented the Second Symphony. Coordination between conductor and players, and a keenly alert and musical understanding of the score by the conductor, resulted in a magnificent reading. Despite the loss of 22 players to the armed forces, Mr. Gerhart has succeeded in finding competent replacements. His reading of the Siegfried Rhine Journey was colorful and inspiring.

Mr. Gerhart plans for other programs this year, Schumann's Third, Tchaikovsky's Second and Beethoven's Second symphonies. Although this city has no war industries and is essentially a railroad community, he has succeeded in not only maintaining interest in the orchestra but increased it so that capacity audiences are now the rule.

Horenstein Named Director of Academy of Vocal Arts

PHILADELPHIA.—Jascha Horenstein, conductor, has been named director of the Academy of Vocal Arts by the Board of Directors to serve during the absence of Vernon Hammond with the armed forces.

A native of Kiev, Mr. Horenstein was assistant to Siegfried Ochs with the Berlin Philharmonic Chorus. He also conducted the Berlin Symphony and was first conductor and later musical director of the Düsseldorf Opera. From 1934 to 1939 he conducted orchestras of Brussels, Warsaw, Moscow, Leningrad, Paris and Vienna and was guest conductor at the Warsaw State Opera, Royal Opera in Stockholm and the Schola Cantorum of Nantes. He was among the four conductors who shared with Arturo Toscanini the 1938-39 season of the Palestine Orchestra.

Mr. Horenstein has made many recordings, among them the first pressings ever made of scores by Bruckner, Mahler and Schönberg. In this country he has been affiliated with the Film-Music Research Project, lectured at the New School in New York and served as guest conductor of the New York City Symphony and the New York Philharmonic-Symphony.

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THE DANCE: Two New Works by Graham—La Meri Pupil Offers Novelty

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Martha Graham's faithful followers more than filled the Forty-sixth Street Theatre on Dec. 26 for her first New York performance in two years. A number of eager spectators were probably turned away, for it was announced during intermission that the program would be repeated on Jan. 9.

Of the two new members, the first was a solo—Salem Shore, "a ballad of a woman's longing for her beloved's return from the sea." For this dance, Arch Lauterer, the artistic collaborator, has designed variegated stage properties which Miss Graham manipulates with skill. There is also an occasional spoken line offstage, which—when heard—should give added meaning to the composition; but obviously Georgia Sargeant had trouble with the loudspeaker, for all but one or two lines were completely inaudible. The music, by Paul Nordoff, was on the chaotic side. On the first hearing it was impossible to determine whether the strange noises were due to the musicians' inability to read the music or whether the composition itself was at fault.

MARTHA GRAHAM
in Salem Shore, solo "ballad" to music by Paul Nordoff, premiered at her New York recital on Dec. 26.

Deaths and Entrances

The major work, Deaths and Entrances, is just as mysterious and evasive as the title might imply. "It is a legend of the heart's life. It concerns three sisters 'doom eager' as the three Bronte sisters were 'doom eager' to fulfill their destiny."

There is no story, but rather a succession of episodes reflecting remembrances, experiences and emotions closest to one's heart. One little detail in the program note ". . . at the sight of some simple remembered object: a shell, a glass goblet, a vase"—is slightly reminiscent of "a whiff of perfume, a handkerchief, etc.," which appeared in the program notes of another ballet given this year. Of course, other than this slight comparison, there is no resemblance between the two works whatsoever.

Aside from the dramatic content there were some exceptionally gratifying choreographic moments—the section in which the three sisters (Martha Graham, Sophie Maslow and Jane Dudley) are joined by the dark and poetic beloveds (Erick Hawkins and Merce Cunningham) and the cavaliers (John Butler and Robert Horan); the fight between the two beloveds and a scene by the four men are not to be easily forgotten. Completing the cast were the three remembered children—Ethel Butler, Nina Fonaroff and Pearl Lang.

In such a large and ambitious work it is impossible to grasp everything the creator has to say; repeated performances will no doubt clarify the meaning of many symbols and details. Hunter Johnson's musical score is in the extreme contemporary idiom. Arch Lauterer, as usual, provided an effective set and Edythe Gilfond's costume designs were stunning in color and style.

A spirited performance of the delightfully witty Punch and the Judy brought the program to a close.

La Meri Offers Novelty by Pupil

La Meri and her Natya Dancers offered a program of unusual interest at the Ethnologic Theatre on Dec. 21. For the first time, a large work choreographed by a pupil of Mme. La Meri's was programmed.

The title was Four Episodes in the Life of Buddha, the creator was Gina, and the result was excellent. The work was direct and the gestures were clearly punctuated; there was also dramatic impact. The costuming, too, was exceptionally well chosen.

This was followed by four American Indian Dances, three of which were expertly danced by La Meri. The fourth, an Eagle Dance, was interpreted by Aldo Cadena, a male dancer the school has recently acquired.

Although hampered by a cold, La Meri managed to give an intelligible interpretation of a popular Spanish folksong during the last portion of the program devoted to Dances of Aragon.

African Festival

The African Academy of Arts and Research on Dec. 13 at Carnegie Hall presented an African Dance Festival. The music and dances were created and arranged by Asadata Dafora from authentic African sources and Mrs. Asadata Dafora designed the costumes.

The theme of the work deals with a young man who visits the maiden's village to choose a bride and after introducing the various native customs there is a finale of festival dances and songs.

Mr. Dafora, of course, danced the important male role. There were exciting solos by Josephine Premice, Alma Sutton and Antiguo. They were assisted by an ensemble of girls. The dancing was extremely interesting in movement and the rhythmic patterns were fascinating.

Pearl Primus rushed over from Cafe Society to take the part of a visitor from abroad. Her first dance, rather primitive in texture, attained a high degree of intensity, while the second dance was light, gay and entertaining.

With some cutting and a bit of expert theatrical direction, the African Dance Festival should prove an important factor in fostering good-will between the United States and Africa, for it acquaints us with certain cultural and social aspects of life on that continent.

During the intermission there were speeches by Eleanor Roosevelt, Mary McLeod Bethune and Kingsley Ozuomba Mbadiwe, director of the Academy.

Dance Jottings

Beatrice and Evelyne Kraft were the dance artists in a concert presented by the India School of Music for the benefit of the India Famine and Medical Aid on Dec. 26 at the Hunter College Auditorium. The dancers were assisted by an Indian Chorus led by Ryama Chattopadhyaya and the Wana Sigh musicians.

Asadata Dafora and his company offered seven dances at the American Museum of Natural History on Dec. 28.

About Organ Concertos

University of Michigan
School of Music
Ann Arbor, Mich.

Dear Musical Courier:

In a recent Musical Courier, Edouard Nies-Berger makes a splendid presentation of the Organ Concerto situation, which is timely and much to the point, and which I trust will be read by all conductors, critics, virtuoso organists—and church organists.

Since Mr. Nies-Berger courteously includes me in the list of those who have appeared with orchestra, perhaps it will not be presumptuous of me to offer one correction, as well as some remarks covering points he did not mention.

The correction concerns his reference to the Hindemith Concerto for Organ and Chamber Orchestra, in which he says ". . . and, I believe, has never been performed here." If by "here" he means New York, then doubtless he is right; but if he means in America, then he will be glad to know that the work was played by Miss Catherine Crozier in Cincinnati in June, 1937, at the 16th general convention of the American Guild of Organists.

The following remarks are based on many years of observation and several conversations with conductors and orchestral players. Most of them "do not like the organ," and since their experience with the instrument is usually extremely limited, their attitude is not to be wondered at. When we stop to think that in most auditoriums used by the major symphony orchestras the organs are either ponderous or badly placed, or both, we can understand that no conductor cares to give the time necessary to work out proper balances and effects.

All other solo instruments are under the baton of the conductor and can become part of the ensemble with a minimum of effort, whereas the organ so frequently speaks away from the conductor or speaks from some hidden spot, or through stage sets, etc., that uncomfortable situations arise which take time to smooth out. Due to a natural disinclination on the part of the conductor, and union service regulations, such rehearsal time is not likely to be allotted.

But how many conductors have any knowledge of or interest in the organ? Not many of them will go to the trouble of listening as one of the audience, and it is perfectly easy to understand why.

The average big-city critic is so busy in the season that he has no time to attend concerts in locations outside the regular routine, and practically no time for concerts that are not on a paid-admission basis. . . .

I strongly feel with Mr. Nies-Berger that the public would welcome with enthusiasm the best examples of organ literature and organ playing. When all the conditions are met, the organ *does* have appeal; and this is amply indicated by the fact of the innumerable series of recitals played all over the country—many of them by the same man in the same place over a long period of years—to good audiences. These audiences are part of the public, and there would seem to be little reason why they could not be impressed with the organ as a concert instrument, if conditions of publicity, literature and playing might be adjusted to the same basis as obtains in the case of the other instrumentalists and the singers.

There is a great deal of compelling organ playing in the country at the present time. Some of the virtuosi play the instrument with as much musicianship and technic as many of the pianists, violinists, etc. Their influence is increasing, and we must hope with Mr. Nies-Berger that recognition on a "concert basis" will come along in the future with increasing regularity.

PALMER CHRISTIAN

N.A.A.C.C. Revives Hadley Opera

The National Association for American Composers and Conductors, in conjunction with the Henry Hadley Foundation, sponsored a performance of Henry Hadley's one-act opera, Bianca, at Times Hall, Dec. 20, conducted by Nicholas Rescigno. The work won the $1,000 prize of the Society of American Singers in 1918. Hadley's melodious and skillful score was sung by Alice Tate, James Philipps, Donald Wheatcraft, Edward Nyborg and Eugene Morgan. Dr. Louis K. Anspacher delivered a short talk.

Stephan Hero Tours for USO

Stephan Hero, violinist, has cancelled his engagements in order to make a six-months tour for the USO. Mr. Hero has just completed 123 concerts and played at Purdue, Notre Dame, Illinois, Wisconsin and Chicago Universities as well as Miami University in Ohio.

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Role of Smaller Opera Companies Termed Vital

A more extensive program of grand opera, with smaller companies throughout the country, would materially aid in the developing of better musicians in all branches of the art, it is the firm conviction of Max Rudolf, former conductor in Europe and now resident in New York.

The young, alert and vigorous musician, who arrived in this country in 1940 from Sweden by way of Russia and Japan after having left his native Germany, speaks from a background of experience which included conducting engagements at Darmstadt, Prague, Gothenburg and other cities.

"Perhaps I can explain it this way," he said, "Some of my American students seem to have an inferiority complex. They tell me how most of our leading singers and conductors came from Europe and then ask, somewhat naively, 'will we ever produce musicians of their standing in this country?' What they overlook is the fact that when these men came to the United States, they had had their experience, their training, their apprenticeship, abroad and arrived here as experts.

"What is needed in this country is an opportunity for our young singers and conductors to serve their apprenticeship under supervision; to make public appearances, to perform and study at the same time. And they can receive the best opportunities in opera.

"There is a wealth of talent in this country. What is needed is practical experience."

Opera "Creates" Conductors

In support of his contention that opera provides the best field for the development of musical skill, Mr. Rudolf continued:

"Take outstanding conductors of today: Toscanini, Walter, Szell, Beecham, they all came out of the opera house. And we can go further back and regard Mahler, Strauss, Muck, Mottl, Wagner, they were opera conductors. The same holds true of singers. And think of the opportunity for composers!

"Opera is theatrical art, not a museum piece. It is a performance direct to the audience and the approach must be direct. If there is no appeal across the footlights, something important is lacking. Perhaps that is why I believe in the so-called 'translated opera.'

"In Sweden we sang opera in Swedish; in Germany in German. I conducted the first performance, in the German version, in Prague of Smetana's Two Widows and I made the translation; so I know it can be done. Translations, however, should not be hurried, the musical line and the text must be considered with care. I feel that we can and should do this in this country: opera in English can be given.

"Just as a hospital, while tending to the needs of the patient offers an opportunity for the discovery of new medical methods, so the opera has a dual purpose, namely to entertain and, at the same time, to stimulate creation.

MAX RUDOLF

Too Great Haste Today

"However, the tendency today, not only in this country but also in Europe, is to speed up, with the result that we are getting unprepared artists, conductors and performances. That is why we need civic enterprise in organizing small companies and giving young musicians the chance to serve their apprenticeship before expecting them to appear as thoroughly trained artists."

Although opera is his "first love," Mr. Rudolf, who has conducted the complete repertoire of French, German and Italian opera, has also led major symphonies abroad. After study with Bernhard Sekles, teacher of Hindemith, he attended the Hoch Conservatory and Frankfort University. While conducting at Darmstadt, he was called to Prague and was first conductor under George Szell at the German Theatre there. He also conducted the Berlin Philharmonic.

Going to Gothenburg in 1935, he conducted the orchestra and chorus in concerts and oratorios and also served as director of programs for the Swedish Broadcasting Corporation. In this capacity, he coached singers, arranged song cycles and accompanied artists. He also lectured for the Music Teachers Association at Gothenburg.

Before coming to New York, where he has just opened his studio, Mr. Rudolf taught in Chicago, both privately and at one of the colleges there.

"I like teaching," he concluded, "because I like young people, especially those I have found in this country."

Paul Tietjens Passes

Paul Tietjens, 66, composer and pianist, for many years musical director for Maude Adams, died on Nov. 25 in St. Louis, Mo. His widow and a daughter survive.

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MINNEAPOLIS

By EARLE G. KILLEEN
Minneapolis

A huge audience in Northrop Auditorium applauded Dimitri Mitropoulos and Yehudi Menuhin for a surpassing achievement, the performance of Bartok's Violin Concerto. While perplexed by unending and unrelieved discords, the audience definitely admired the exploit of the two principals. Mitropoulos, with every note of the score memorized, unerringly led both Menuhin and the Minneapolis Symphony Orchestra through the jarring jungle of sound. Both soloist and conductor were recalled several times. The Bartok concerto proved to be a catalytic agent by dissolving the Shostakovich Symphony No. 1 to the simplicity of a nursery jingle. Wagner's overture to The Flying Dutchman began this significant program, the second of the subscription concerts.

Casadesus Soloist

The third symphony concert, reverted to the familiar idioms of Mendelssohn's "Scotch" Symphony and Beethoven's Overture to Coriolanus, and the "Emperor" Concerto for piano, played magnificently by Robert Casadesus. The audience was pleased.

The fourth concert of the symphony series November 26 offered a bit of this and that, out of which emerged the Griffes symphonic poem, The Pleasure Dome of Kubla Khan as the musical high point of the program. Mitropoulos puddled around too much with the tunes in Elgar's Cockaigne Overture, was somewhat too square with the rhythms of the Prokofieff suite from The Love for the Three Oranges, and in spite of many virtuoso moments in Rachmaninoff's Symphony No. 2, could not infuse it with the vital spark—somehow the work has aged woefully.

Lawrence and Anderson Sing

Marjorie Lawrence came to Northrop Auditorium as the second attraction of the Artists Course and demonstrated that her recital equipment is on a par with her opera ability. There were many encores, all filled with the gracious spirit of the lovely singer. Gordon Manley's piano playing was of the orchestral type and he pleased in four solos.

Marian Anderson again proved her great popularity with the public by filling Northrop Auditorium completely for the fifth subscription concert, Dec. 3, and doing the same thing for an extra concert, Dec. 4, both with the Minneapolis Symphony Orchestra. Mitropoulos conducted Beethoven's "Leonore" Overture No. 2 and Symphony No. 1, Symphonic Fragment by Roussel and Alborada del Gracioso by Ravel,—all with high fidelity to period and style. Miss Anderson sang Songs of a Wayfarer by Mahler and More Regal in His Low Estate from Gounod's Queen of Sheba on Friday evening. On Saturday night came the Bach-Reger overture from Suite No. 3, Symphony No. 2 by Brahms, a repetition of the Ravel played Friday, and by Miss Anderson the scene and air Almighty Power from Rienzi by Wagner and a group of Schubert songs with piano. There were many encores both evenings, including some Spirituals. Both soloist, conductor and orchestra were in high favor with the huge audiences.

Twilight Concerts are given in Northrop Auditorium almost every Sunday afternoon at popular prices. Edna Belgum, pianist, Florence Kirk, soprano, and Harrison Wall Johnson, pianist, have been featured as soloists with the Symphony under Mitropoulos.

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More Room for Opera

It is difficult for foreigners now living in the United States—and for some Americans—to understand why New York is the only one of our cities to have a permanent opera company giving an extended season, with practically daily performances. They wonder at the Chicago abandonment, and at the fact that Boston, Philadelphia, Cincinnati, Detroit, Cleveland, and other large centers from the Atlantic to the Pacific, seem willing to be without regular lyric companies of their own.

There is good reason for such surprise. Many of our communities are wealthy enough to support permanent local opera, and audiences are available. The latter fact is proved by the millions of listeners to the Saturday radio broadcasts of the Metropolitan.

We have, too, abundant young singers with good voices, but many are lacking in operatic experience. The Metropolitan cannot, and should not, be a training school for them. As in Europe, they ought to be able to acquire that experience in smaller cities, and then achieve the more important operatic houses. That is the proper system, as everyone knows who understands the practical side of opera. Its realization seems a long way off just now, but nothing ever has been impossible in this progressive land of ours. A few decades ago, no one would have prophesied that we were to have as many symphony orchestras as we support at present. Will it be the same with opera companies? Let us wait, and see, and hope.

• • •

Wrong Wartime Music

The British Broadcasting Corporation has banned jokes about United States soldiers, our Southern accent, Army officers, the bombing of Germany, jazzing of classical music, and singing of nostalgic tunes that make soldiers homesick. Those restrictions show the usual good taste of the British radio executives.

In this country the broadcasting of jazzed classics is generally accepted now, after some public objection from serious music-lovers, clergymen and other purists. On strictly aesthetic grounds, they are right. However, it has not been found that the jazz treatment diminishes the cultivation or popularity of the music of the masters. Its sale is increasing, both as sheet publications and records, and the concert halls and opera houses have reported no falling off in attendance. It has been the contention of some logicians right along that it is better for the average person to hear the classics jazzed than not to hear them at all.

We would, however, do well to follow the British example in the matter of slushy and maudlin war songs, with which the American market is glutted. Soldiers in the camps here, and our fighters abroad, are impatient and even jeering listeners to such twaddle, as USO entertainers have learned. They also know from experience that the boys in uniform do not like boastful songs of the "slap the Jap" variety.

There is severe Government and other censorship of public speeches, of newspapers, radio, and loose talk; there should also be regulation of the kind of wartime songs which irritate our fighting forces and add nothing to public morale.

• • •

Scandal of Other Days

Persons with long memories who have been hearing the peaceful performances of Strauss' Salome at the Metropolitan during the past few seasons, probably smile when they recall the happenings in connection with the local premiere of the work at that house in 1907.

The opera was withdrawn after a single performance. The few prissy boxholders who took offense at the Oscar Wilde libretto, were joined by the late Henry E. Krehbiel, New York Tribune critic, who wrote: "The final disposition of Mr. Strauss' operatic offal has removed a stench from the nostrils of a great many decent people. It has also greatly disappointed that curious breed of humans that always hover like vultures over decaying matter."

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Vanishing Vocalism

An eminent Harvard physiologist says that tenor voices are dying out. He points out that the voices of both sexes have from generation to generation been growing deeper; that the bass voice was unknown to our most remote ancestors; that the falsetto was the rule in former ages. Among men, he says, the voice most commonly heard today is the baritone, and in a couple of thousand years, according to this prophet, tenors will have wholly disappeared and all men will sing and speak in sepulchral tones. Women's voices, he declares, are undergoing the same process, and the high soprano will a few years hence be no more.

Let us, then, look forward with expectancy to the time when Lucia will be a good bass role, and any lyric tenor could find the role of Wotan both appropriate and agreeable.

We fear that so far as female voices are concerned, the learned Harvard gentleman has been listening to the singing ladies in the night clubs, where they are not engaged unless they sound like booming baritones or cavernous bassos.

MUSICAL COURIER

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New York January 5, 1944 No. 3083

IN THIS ISSUE

New Scores and Artists Heard in New York Concerts ... 3, 10, 11
Masked Ball Revival and Debuts at Metropolitan ... 3, 7
Glories of the Early Opera By David Ewen ... 4, 5
Musical Report from the Nation: Orchestral Premieres in Cincinnati, Cleveland, Baltimore and Detroit ... 6
Radio Roundup of the Year 1943 By Viva Liebling ... 8
Alexander Sved: Far-Travelled Singer An Interview ... 9
Dance Novelties in New York Season By Rosalyn Krokover ... 12
The Role of the Smaller Opera Company ... 13
Variations By Leonard Liebling ... 15
The Musical Parade ... 16
London Hears "First-Time" Performances By Hugh Liversidge ... 18
Musical Events in New England By Jules Wolffers ... 19
Along Chicago's Melodic Rialto By René Devries ... 20, 21
In the Piano Teacher's Studio By T. Robin MacLachlan ... 24
Bernice Frost's Music Educators' Forum ... 25

If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

. . . "And when he offered to get me into the Met., I said, 'Thank you, I'm only interested in Wolf songs.'"

VARIATIONS

By Leonard Liebling

With its next issue, the Musical Courier starts its new department featuring current composers and what they have to say about the purposes, methods and hopes of modern creators.

I was about to write something introductory on the subject when Carleton Smith sent me an installment of his new Chicago Daily News column called Notes and Echoes. He has some telling words that cover what I was going to say more pedantically, and I am glad to quote them herewith:

"Queer eggs, we Americans! Positively heroic in our frenzy after the latest gadget, we stick our heads in a barrel when modern music comes around.

"Usually, we proclaim ourselves ahead of the times. We toast the helicopter, the newest movie, the last novel, the latest kitchen time-saver. We look forward to the world of tomorrow. We thrive on speed, excitement, noise, jitters. Change is in our blood. We invent new shapes for automobiles, shoes, haircuts, hips. But in music we are diehards. We live in the past. We've come from Von Suppe and the William Tell Overture to Tchaikovsky, Brahms and Sibelius. But where contemporary expressions are concerned, we're both deaf and dumb.

"The American theatergoer says, 'Maxwell Anderson has written a new play. We must go.' The American music-lover mumbles, 'Mm-mmm. Roy Harris has written a new symphony. It's being broadcast tonight. Let's tune in the Beethoven 5th.' It may be that Milhaud or Schönberg or Stravinsky are icy, inhuman, incomprehensible. But the majority of music-lovers couldn't prove it. They can't honestly say they don't like their music; they never have heard it."

So, as one of our New Year resolves, let us all try to do better in 1944 and listen more often and more open-mindedly to what the new men have to express.

• • •

In music, the history of the past is the best warning that we should be finically careful in forming our estimates of today. I have before me a volume of The Illustrated American, dated 1891-2, Maurice Minton, editor. Some passages are of fateful suggestion, to wit:

"Certainly Paderewski does not impress one off-hand as a man likely to achieve great things in any particular direction.

"All critical America wonders what there is in Cavalleria Rusticana to create such a transatlantic sensation.

"In his opening performances, De Reszké quite sang over the heads of his audiences, accustomed as they had been to the loud paraphrasing of the Germans. . . . Those audiences have shown their endurance of the Wagnerian cult with due solemnity and patience. Let them now try to appreciate the fact that Gounod and Verdi, Massenet and Delibes, Mozart and Bellini, Boito and Donizetti, knew what they were about when they subordinated the orchestra to the voice, and called their works operas instead of music dramas."

"Josef Hofmann, the child-pianist who created such a furor in this country, has failed to keep the promise of his marvelous precocity. As he grows older his fingers seem to lose the magic suppleness of his childhood, his ear is less susceptible to delicate intonations, and his once absorbing taste for music seems to be deserting him. The lad's many friends in this country will learn of this with profound regret."

• • •

Lambros Callimahos, the flutist, now also a Lieutenant, writes as follows: "Long time no see. How do? Give 57th. Street my regards, and my address to those that might be seeking it, is 5712. 10th. Road North, Arlington, Va. I'll be going over soon! By the way, my commission is in the Signal Corps, not tooting the flute in a band. Three years in the Army this February."

Perhaps it was the enthusiastic Carmen Jones reviews broadcast all over the country, that brought Irving Schwerké's outburst to this desk. He sends it from Appleton, Wis., where this former Paris and Boston representative of the Musical Courier now makes his headquarters as a teacher and lecturer:

I noticed in a number of articles remarks to the effect that the American public is languishing for "American opera based on American themes, with Americanisms of speech. . . ." Such talk is, of course, perhaps salubrious as flag-waving, but much beyond that its effectiveness does (can) not go. I am, as you have long since known, a firm believer in the American school of composition, but in considerations dealing with American opera, it is necessary to remember that operas do not live by their subjects and librettos, but because of and by their music. If the music have the indefinable something the public wants, that public is not going to quibble much over the subject, be it American, Italian, Chinese, or Hottentot. Neither must we overlook the fact that other countries have produced "national" opera (music that is unmistakably national) by going far afield for their subjects: all early opera was on mythological or heroic subjects. In more modern times we have: Marriage of Figaro—Spanish subject; Butterfly—Japanese; Bohême—French; Resurrection—Russian; Trovatore—Spanish; Rigoletto—French; Traviata—French; Samson and Dalila—Biblical; Carmen—Spanish; Faust—German; Romeo and Juliet—Italian; Tristan and Isolde—Irish-Cornish; Salome—Biblical; Elektra—Grecian; Lucia—Scottish; Werther—German; etc. etc. Only now and then is there an opera on a subject national to the country of which the composer was a native. And yet, no one would call Carmen a Spanish opera; it is French; no one would call Tristan Cornish, it is German; no one would call Lucia, Scottish, it is Italian. And so on. American subjects for opera, can be okeh only if they can kindle the imagination, first of the composer, then of the audience; the public (and certainly not ours) does not go to shows to see photographs of itself, its problems, or even to learn its own history, but goes to the theatre in order to be made to forget itself for a while. It is going to be tremendously difficult for composers to find suitable and musical inspiration for a public that still believes in Santa Claus.

• • •

I have been hoarding a two-page program of a Carmen performance and now serve it as a belated Christmas present to followers of this page. The program is dated November 7, 1943, and the opera was done by the New Jersey Opera Company, with the chorus of the New Jersey Opera Association. William Spada conducted. The program gives a synopsis of the libretto, from which I quote in part:

". . . . After a chorus of soldiers on duty, Micaels enters. . . . Her duologue with Morales and her flight are followed by the entrance of the relieving guard. . . . It is the hour for the cigar girls to enter the faxtory. The omorous Sevillians are admering them. However, they Miss Carmen. . . . Micaels returns. . . . With hans turned behind her Carmen tempts Jose. Act II is the tavern of Pastia. . . . A florish urthont announces the arrival of Escemillo. . . . Angry because he talks of duty, Carmen dismisses Don Jose, but first he tells her of the flower she threy at him, kept by him in prison. No, he does not love her, she insist, otherwise he would join her in a free life far off on the mountains. . . . There is nothing left for Don Jose, but to join Carmen and her rascelly friends. Act III. A smugglers' camp. The Daincaire, the Remendads, Mercedes, Frasquita are there with Carmen. . . . Jose is there too, thinking of his mother, who deems him honest. He is furinshy jealous of the gipsy. . . . The three women try their fortunes at card. . . . Micaels enters guided by a peasant. . . . Escamillo stops at the camp to see the gipsy. The bull fighter, not knowing Jose, tells him lightly the story of the deserting soldier and loughs at the shifting amouros of Carmen. . . . Micaela is discovered in higing. Jose is crazed with jealousy while keeding Micael's pleading. . . . Act IV, the scene is a square in front of the arena with a gay and exsited throung. . . . Escamillo comes in with Sarmen by his side. The lovers interchange their vows and protestatione. Frasquita and Mercedes warn Carmen, after Escamillo has entered the ring, against Jose, who is lying in waist for her. . . . Jose entreats her but in wain. . . . Jose stabs her and she falls. 'Arrest me,' Jose cries, 'tis I that slew her. O Carmen, my adored Carmen."

• • •

Wonders never cease. Xavier Cugat, the rhumba, samba and tango maestro, relates that he was a violin pupil of Willy Hess and Carl Flesch, studied conducting with Alfred Hertz, and has been a faithful reader of Variations for over twenty years.

• • •

Stranger still, Mieczylaw Münz, the Polish pianist, living in New York since 1922, played three times at the Metropolitan Sunday night concerts but has never heard a performance of opera there.

• • •

Sir Thomas Beecham told Carleton Smith, re. the conductor's baton appearances at various American concert halls: "You know I am not going to tour your country's mausoleums any more. Couldn't stand it. I found them all populated with widows who get rid of their husbands by feeding them canned food and keeping them in over-heated houses. As near as I could tell they have no ear for music whatsoever, but listen with some supersensory nerve concealed in the big toe."

Also, according to Smith, Sir Thomas, before he joined the Metropolitan, said to Edward Johnson, "My dear fellow, you can't produce opera in this country with your unions. It costs $500 to look at the stage, and $1,000 if you wish to spit on it."

• • •

Alexander Kipnis, the baritone, has been hiding something from the musical world, but it was discovered by The International Musician (Dec.) which says that at the April 14 concert of the Duluth Symphony Orchestra, the soloist will be "Alexander Kipnis, bassoon."

• • •

In her Los Angeles request for divorce from Lt. Vaughn Paul, Deanna Durbin, film star, gave this as one of the reasons: "Frequently when he came home, I would be listening to a symphony program. He would go immediately to the radio and turn it off. Quarrels would follow which left me nervous and upset."

News reports do not state whether or not the judge is a music-lover, but they announce that the divorce was granted by him in the record time of ten minutes.

• • •

Warren C. Whitney, former president of the A. B. Chase Piano Company, writes from Denver, where he now lives: "If I am not mistaken, you are the same Leonard Liebling who way back in the early days toured the Middle West with Adrienne Remenyi, the soprano, and gave a concert at the Methodist Church in Norwalk, Ohio. As a youngster, I nearly broke up the show by applauding with a hymn book, slapping it against the wooden seat next to me."

Mr. Whitney is not mistaken, and I thank him at this late date for his irreverent enthusiasm. I run into many persons from places where I perpetrated my youthful pianistic crimes, but unlike Mr. Whitney, they usually say, "I remember hearing your father," etc. etc. I leave them in that belief.

More Room for Opera

It is difficult for foreigners now living in the United States—and for some Americans—to understand why New York is the only one of our cities to have a permanent opera company giving an extended season, with practically daily performances. They wonder at the Chicago abandonment, and at the fact that Boston, Philadelphia, Cincinnati, Detroit, Cleveland, and other large centers from the Atlantic to the Pacific, seem willing to be without regular lyric companies of their own.

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An eminent Harvard physiologist says that tenor voices are dying out. He points out that the voices of both sexes have from generation to generation been growing deeper; that the bass voice was unknown to our most remote ancestors; that the falsetto was the rule in former ages. Among men, he says, the voice most commonly heard today is the baritone, and in a couple of thousand years, according to this prophet, tenors will have wholly disappeared and all men will sing and speak in sepulchral tones. Women's voices, he declares, are undergoing the same process, and the high soprano will a few years hence be no more.

Let us, then, look forward with expectancy to the time when Lucia will be a good bass role, and any lyric tenor could find the role of Wotan both appropriate and agreeable.

We fear that so far as female voices are concerned, the learned Harvard gentleman has been listening to the singing ladies in the night clubs, where they are not engaged unless they sound like booming baritones or cavernous bassos.

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New York January 5, 1944 No. 3083

IN THIS ISSUE

New Scores and Artists Heard in New York Concerts 3, 10, 11
Masked Ball Revival and Debuts at Metropolitan 3, 7
Glories of the Early Opera By David Ewen 4, 5
Musical Report from the Nation: Orchestral Premieres in Cincinnati, Cleveland, Baltimore and Detroit 6
Radio Roundup of the Year 1943 By Viva Liebling 8
Alexander Sved: Far-Travelled Singer An Interview 9
Dance Novelties in New York Season By Rosalyn Krokover 12
The Role of the Smaller Opera Company 13
Variations By Leonard Liebling 15
The Musical Parade 16
London Hears "First-Time" Performances By Hugh Liversidge 18
Musical Events in New England By Jules Wolffers 19
Along Chicago's Melodic Rialto By René Devries 20, 21
In the Piano Teacher's Studio By T. Robin MacLachlan 24
Bernice Frost's Music Educators' Forum 25

If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

. . . "And when he offered to get me into the Met., I said, 'Thank you, I'm only interested in Wolf songs.'"

VARIATIONS

By Leonard Liebling

With its next issue, the Musical Courier starts its new department featuring current composers and what they have to say about the purposes, methods and hopes of modern creators.

I was about to write something introductory on the subject when Carleton Smith sent me an installment of his new Chicago Daily News column called Notes and Echoes. He has some telling words that cover what I was going to say more pedantically, and I am glad to quote them herewith:

"Queer eggs, we Americans! Positively heroic in our frenzy after the latest gadget, we stick our heads in a barrel when modern music comes around.

"Usually, we proclaim ourselves ahead of the times. We toast the helicopter, the newest movie, the last novel, the latest kitchen time-saver. We look forward to the world of tomorrow. We thrive on speed, excitement, noise, jitters. Change is in our blood. We invent new shapes for automobiles, shoes, haircuts, hips. But in music we are diehards. We live in the past. We've come from Von Suppe and the William Tell Overture to Tchaikovsky, Brahms and Sibelius. But where contemporary expressions are concerned, we're both deaf and dumb.

"The American theatergoer says, 'Maxwell Anderson has written a new play. We must go.' The American music-lover mumbles, 'Mm-mmm. Roy Harris has written a new symphony. It's being broadcast tonight. Let's tune in the Beethoven 5th.' It may be that Milhaud or Schönberg or Stravinsky are icy, inhuman, incomprehensible. But the majority of music-lovers couldn't prove it. They can't honestly say they don't like their music; they never have heard it."

So, as one of our New Year resolves, let us all try to do better in 1944 and listen more often and more open-mindedly to what the new men have to express.

• • •

In music, the history of the past is the best warning that we should be finically careful in forming our estimates of today. I have before me a volume of The Illustrated American, dated 1891-2, Maurice Minton, editor. Some passages are of fateful suggestion, to wit:

"Certainly Paderewski does not impress one off-hand as a man likely to achieve great things in any particular direction.

"All critical America wonders what there is in Cavalleria Rusticana to create such a transatlantic sensation.

"In his opening performances, De Reszké quite sang over the heads of his audiences, accustomed as they had been to the loud paraphrasing of the Germans. . . . Those audiences have shown their endurance of the Wagnerian cult with due solemnity and patience. Let them now try to appreciate the fact that Gounod and Verdi, Massenet and Delibes, Mozart and Bellini, Boito and Donizetti, knew what they were about when they subordinated the orchestra to the voice, and called their works operas instead of music dramas."

"Josef Hofmann, the child-pianist who created such a furor in this country, has failed to keep the promise of his marvelous precocity. As he grows older his fingers seem to lose the magic suppleness of his childhood, his ear is less susceptible to delicate intonations, and his once absorbing taste for music seems to be deserting him. The lad's many friends in this country will learn of this with profound regret."

• • •

Lambros Callimahos, the flutist, now also a Lieutenant, writes as follows: "Long time no see. How do? Give 57th. Street my regards, and my address to those that might be seeking it, is 5712. 10th. Road North, Arlington, Va. I'll be going over soon! By the way, my commission is in the Signal Corps, not tooting the flute in a band. Three years in the Army this February."

Perhaps it was the enthusiastic Carmen Jones reviews broadcast all over the country, that brought Irving Schwerké's outburst to this desk. He sends it from Appleton, Wis., where this former Paris and Boston representative of the Musical Courier now makes his headquarters as a teacher and lecturer:

I noticed in a number of articles remarks to the effect that the American public is languishing for "American opera based on American themes, with Americanisms of speech. . . ." Such talk is, of course, perhaps salubrious as flag-waving, but much beyond that its effectiveness does (can) not go. I am, as you have long since known, a firm believer in the American school of composition, but in considerations dealing with American opera, it is necessary to remember that operas do not live by their subjects and librettos, but because of and by their music. If the music have the indefinable something the public wants, that public is not going to quibble much over the subject, be it American, Italian, Chinese, or Hottentot. Neither must we overlook the fact that other countries have produced "national" opera (music that is unmistakably national) by going far afield for their subjects: all early opera was on mythological or heroic subjects. In more modern times we have: Marriage of Figaro—Spanish subject; Butterfly—Japanese; Bohême—French; Resurrection—Russian; Trovatore—Spanish; Rigoletto—French; Traviata—French; Samson and Dalila—Biblical; Carmen—Spanish; Faust—German; Romeo and Juliet—Italian; Tristan and Isolde—Irish-Cornish; Salome—Biblical; Elektra—Grecian; Lucia—Scottish; Werther—German; etc. etc. Only now and then is there an opera on a subject national to the country of which the composer was a native. And yet, no one would call Carmen a Spanish opera; it is French; no one would call Tristan Cornish, it is German; no one would call Lucia, Scottish, it is Italian. And so on. American subjects for opera, can be okeh only if they can kindle the imagination, first of the composer, then of the audience; the public (and certainly not ours) does not go to shows to see photographs of itself, its problems, or even to learn its own history, but goes to the theatre in order to be made to forget itself for a while. It is going to be tremendously difficult for composers to find suitable and musical inspiration for a public that still believes in Santa Claus.

• • •

I have been hoarding a two-page program of a Carmen performance and now serve it as a belated Christmas present to followers of this page. The program is dated November 7, 1943, and the opera was done by the New Jersey Opera Company, with the chorus of the New Jersey Opera Association. William Spada conducted. The program gives a synopsis of the libretto, from which I quote in part:

". . . . After a chorus of soldiers on duty, Micaels enters. . . . Her duologue with Morales and her flight are followed by the entrance of the relieving guard. . . . It is the hour for the cigar girls to enter the faxtory. The omorous Sevillians are admering them. However, they Miss Carmen. . . . Micaels returns. . . . With hans turned behind her Carmen tempts Jose. Act II is the tavern of Pastia. . . . A florish urthont announces the arrival of Escemillo. . . . Angry because he talks of duty, Carmen dismisses Don Jose, but first he tells her of the flower she threy at him, kept by him in prison. No, he does not love her, she insist, otherwise he would join her in a free life far off on the mountains. . . . There is nothing left for Don Jose, but to join Carmen and her rascelly friends. Act III. A smugglers' camp. The Daincaire, the Remendads, Mercedes, Frasquita are there with Carmen. . . . Jose is there too, thinking of his mother, who deems him honest. He is furinshy jealous of the gipsy. . . . The three women try their fortunes at card. . . . Micaels enters guided by a peasant. . . . Escamillo stops at the camp to see the gipsy. The bull fighter, not knowing Jose, tells him lightly the story of the deserting soldier and loughs at the shifting amouros of Carmen. . . . Micaela is discovered in higing. Jose is crazed with jealousy while keeding Micael's pleading. . . . Act IV, the scene is a square in front of the arena with a gay and exsited throung. . . . Escamillo comes in with Sarmen by his side. The lovers interchange their vows and protestatione. Frasquita and Mercedes warn Carmen, after Escamillo has entered the ring, against Jose, who is lying in waist for her. . . . Jose entreats her but in wain. . . . Jose stabs her and she falls. 'Arrest me,' Jose cries, 'tis I that slew her. O Carmen, my adored Carmen."

• • •

Wonders never cease. Xavier Cugat, the rhumba, samba and tango maestro, relates that he was a violin pupil of Willy Hess and Carl Flesch, studied conducting with Alfred Hertz, and has been a faithful reader of Variations for over twenty years.

• • •

Stranger still, Mieczylaw Münz, the Polish pianist, living in New York since 1922, played three times at the Metropolitan Sunday night concerts but has never heard a performance of opera there.

• • •

Sir Thomas Beecham told Carleton Smith, re. the conductor's baton appearances at various American concert halls: "You know I am not going to tour your country's mausoleums any more. Couldn't stand it. I found them all populated with widows who get rid of their husbands by feeding them canned food and keeping them in over-heated houses. As near as I could tell they have no ear for music whatsoever, but listen with some supersensory nerve concealed in the big toe."

Also, according to Smith, Sir Thomas, before he joined the Metropolitan, said to Edward Johnson, "My dear fellow, you can't produce opera in this country with your unions. It costs $500 to look at the stage, and $1,000 if you wish to spit on it."

• • •

Alexander Kipnis, the baritone, has been hiding something from the musical world, but it was discovered by The International Musician (Dec.) which says that at the April 14 concert of the Duluth Symphony Orchestra, the soloist will be "Alexander Kipnis, bassoon."

• • •

In her Los Angeles request for divorce from Lt. Vaughn Paul, Deanna Durbin, film star, gave this as one of the reasons: "Frequently when he came home, I would be listening to a symphony program. He would go immediately to the radio and turn it off. Quarrels would follow which left me nervous and upset."

News reports do not state whether or not the judge is a music-lover, but they announce that the divorce was granted by him in the record time of ten minutes.

• • •

Warren C. Whitney, former president of the A. B. Chase Piano Company, writes from Denver, where he now lives: "If I am not mistaken, you are the same Leonard Liebling who way back in the early days toured the Middle West with Adrienne Remenyi, the soprano, and gave a concert at the Methodist Church in Norwalk, Ohio. As a youngster, I nearly broke up the show by applauding with a hymn book, slapping it against the wooden seat next to me."

Mr. Whitney is not mistaken, and I thank him at this late date for his irreverent enthusiasm. I run into many persons from places where I perpetrated my youthful pianistic crimes, but unlike Mr. Whitney, they usually say, "I remember hearing your father," etc. etc. I leave them in that belief.

THE MUSICAL PARADE

By THE STAFF

Split-second timing was the order of the day for Albert Spalding on Dec. 9, when he "doubled in strings" by appearing as guest artist on broadcasts with both the N. Y. Philharmonic and on the Coca Cola Hour. It was such close connection that at the conclusion of his Concerto with the Philharmonic at Carnegie Hall, he was rushed with police escort to Liederkrantz Hall for the broadcast under Andre Kostelanetz' baton.

On his concert tour this season, Mr. Spalding combines as he did last season, concerts for the men in service whenever possible. Recently in Battle Creek, Mich., where he was scheduled for a recital in the evening, he spent the afternoon at the Percy Jones General Hospital, visiting ten wards, giving each a twenty-five minute program—a matter of some two hours and a half of continuous playing. . . .

December 7 was the second anniversary of Astrid Varnay's Metropolitan Opera debut. She celebrated by singing Sieglinde in Die Walküre with the Metropolitan in Philadelphia—at a moment's notice. This was almost a duplication of her first appearance, when she pinch-hitted in the same role at the Metropolitan Opera House. . . . Richard Crooks, Metropolitan Opera and Voice of Firestone tenor decided many years ago that his best way to success was the hard way—to come up slowly and tackle no assignment until he was ready for it. He still remembers, however, the wrench it took when he was a young singer, to refuse a thousand dollars a week to sing the lead in The Student Prince.

Critical Shots:

Virgil Thomson, Herald Tribune, Dec. 4: (Rigoletto) "Miss Pons is at her best in arpeggiated solo crooning. . . . And I do wish that someone would slap her hands every time she arranges her train or pulls her skirt away from her girdle." Dorothy Kilgallen, Journal-American, Dec. 6: "Carmen Jones is everything the advance reports said, and more. I don't see how they'll ever dare put it on in the old corny way at the Met again." Oscar Thompson, The Sun, Dec. 6: "Risë Stevens' Mignon was mannered. . . . There was too much facial expression—the sort of thing that in inelegant theater parlance is called 'mugging'."

John Briggs, The Post, Dec. 8 (Lhevinne recital "I cannot deny that Mr. Lhevinne hit a couple of clinkers, but they couldn't obscure the overall beauty of his performance." Henry Simon, PM, Dec. 7: (Florence Easton recital) "I am sure that she can still rip off a lusty Ho-Yo-To-Ho. . . . (Schumann's Woman's Love and Life, sung in English) "As Miss Easton sang it Monday night, it would have been moving in Choctaw."

Tonal Tattling:

Baroness de Warden, now living in New York, daughter of the former Metropolitan tenor, Riccardo Martin, is a well-known dress designer and before she went into war work had the Duchess of Windsor as one of her patrons. The Baron de Warden, a Belgian, is a prisoner of the Germans in his native country. . . . Julian Seaman has been making caustic remarks about American composers in his thoughtful talks as commentator of the WQXR Treasury Department concerts on Sunday afternoons. He says that their technic exceeds their inspiration. The report that he packs an automatic since then, is a malicious lie. . . .

Another royal performer has arrived. We have long had The March King and The Waltz King. Now comes the Polka King, bandleader and accordeon player, who won his title with performances of

". . . How wonderful it must be to have a name renowned on every concert platform!"

"My dear, I assure you it's not. While your fingers are supple, the critics are not convinced; and after that—it's time to take up conducting!"

the Clarinet Polka, The Jolly Bartender Polka, Pennsylvania Polka, Round Your Table Polka, Friendly Tavern Polka, and of course, Beer-Barrel Polka. . . . Norman Cordon is to do Wotan early in the season at the "Met." . . . Ethel Barrymore Colt, daughter of the actress, made her operatic debut as Violetta in La Traviata at Stamford, Conn. when the New York Opera Guild gave its performance there a couple of weeks ago. . . . Warner Bros.' Eastern representative, Jake Wilk, saw Carmen Jones in Boston and told the producer, Billy Rose, "It's a great show but you ought to give it a happy ending." . . . Reliable report has it that the Vice-President recently went to a little restaurant in Washington, dropped a coin into the juke-box, and pressed the lever for what he wished to hear—Pistol-Packin' Mama. . . . Pierre Key leading his Schnauzer along Fifty-seventh Street. . . . Why aren't some of the Victor Herbert operettas hauled out in these days of revivals? . . . Rubinoff's Stradivarius violin was smashed in Cleveland not long ago when he dropped it on a stone flooring. A news account gives its value as $100,000. Our office-boy commented, "Yeah?"

. . .

Frank Bishop entertained at a little party on Sunday afternoon, Dec. 14 at his New York studios. . . .

A rehearsal of Tales of Hoffmann, to which members of the Metropolitan Opera Guild were invited, afforded amusement to a crowded audience when Sir Thomas Beecham and the chorusmaster had a tiff, the conductor ordering the former to leave the stage, which he did. After the long rehearsal, many of the Guilders stayed for lunch in the buffet. . . . At the Lotos Club, Sam Chotzinoff and Harry Kaufman, in communion with Martini—not the composer and not the tenor. . . . Lawrence H. Singer overhearing a fragment of conversation in the Broadway and 86th Street drugstore: "Say, Sam, remember those little Turkish cigars you sold me when I went to the Opera last year? I want another pack; I'm going again tonight."

The Cairo Conference was interrupted by Thanksgiving Dinner, at which the band played President Roosevelt's favorite tune, Home on the Range, and he sang the words. . . . John Corigliano, concertmaster of the Philharmonic, lost his dog recently for a day, until the police found him up in the Bronx where he had wandered from Fifty-seventh Street. The animal gave no explanation and John asked none. . . . Dr. Hans Kindler took his National Symphony Orchestra to Colgate University at Hamilton, N. Y. for a concert there. His trunk went astray en route, and he had to do his leading attired in tan tweed sports coat, brown trousers and accessories to match. . . . Another traveling mishap was Carlos Salzedo's, touring with his Ensemble. He examined the baggage stubs on the instruments at one of the railroad junctions as an extra precaution. Carlos found that the numbers on the two harp crates did not match those he held for them. Further investigation revealed that the harps were ready to be shipped to the Chicago Stock Yards, while two bulls would have awaited the Salzedos on arrival at their next concert destination.

Is It True:

That at a salon gathering a couple of weeks ago, when a veteran musician was called upon for a speech, he was found to be asleep in a chair?

That Marjorie Lawrence will sing Isolde at the Metropolitan, as she did in Montreal with great success last Spring, under Sir Thomas Becham's direction?

That Stokowski was offered the first week's New York conductorship of Carmen Jones, considered it for a while but finally refused?

Punch Performances:

A Metropolitan Opera baritone and a symphony conductor rarely double as time-keepers at a boxing match. Yet, Lansing Hatfield, and Edwin D. McArthur did just that. They have just returned from a six months' USO-Camp Shows tour of the Southwest Pacific. They went out by troopship, and in addition to participating in the boxing matches during their long voyage they also gave evening "hatch-to-hatch" concerts for the men aboard, and ran daily radio shows, starring their fellow passengers, over the ship's communication system. Hatfield and McArthur had an hour's conference with General Douglas MacArthur at his Headquarters on their arrival and, on his orders, were sent "every place in the Southwest Pacific where there were American troops."

Diamond Jubileetors:

Loyally helping the Metropolitan Opera these days to celebrate its sixtieth year are important music lovers and practitioners like Frieda Hempel, Lily Pons, David Sarnoff, Gladys Swarthout, Mrs. Walter Beh, Ganna Walska, Frank Chapman, Deems Taylor, John Briggs, Dorothy Thompson, Alma Clavburgh, Virgil Thomson, Jack Coles, Eugenia Harty (Musical Courier representative from Atlanta) Frederick Jagel, Alix Williamson, Frank La Forge, Olin Downes, Hulda Lashanska, George Bagby, Maria Carreras, Estelle Liebling, Colette D'Arville, Jerry Chisholm, Theodore Steinway, Mrs. Joseph R. Truesdale, Mrs. John De Witt Peltz, Ellen Ballon, Goddard Lieberson, Giovanni Martinelli, Risë Stevens, Bidu Sayao, William King, Stella Roman, Rose Bampton (with the Mayor of Montreal) Frances Alda, William Matheus Sullivan, Gladys Axman, James Melton, Mrs. Lawrence Tibbett, Louise Behrens, Oh yes, quite a lot of mere society folks are there, too.

Grace Notes:

Stella Unger, radio writer, has done a libretto about Alice In Wonderland, and Alec Templeton is composing the music for it.

The Metropolitan Opera is now almost two-thirds made up of American-born and American-trained singers—a far cry from 60 years ago when there was only one American vocalist in the company.

The Detroit Orchestra sold 84 per cent of its season's tickets before the second concert took place, with Karl Krueger as conductor. . . . Henry Youngman, the comedian, twitting Frank Sinatra with his 4F classification: "I understand the Army turned you down because of bad orchestrations." . . .

Ginny Simms, radio and nightclub singer, is to be a soloist with the San Francisco Symphony Orchestra early in the new year. O, *tempus changeit*! . . . Nearly the whole of Fred Waring's boys lunched at a Broadway Automat the other day. Salary limitations, or just in a hurry? . . . Danton Walker reports in the Daily News that radio's Salute to Youth Orchestra is composed of 4-F musicians, most of them over age, that Ravuel Rojas, the Mexican film star, is the daughter of the late Dr. Hugo Riesenfeld, the New York violinist conductor who became a prominent musical director in Hollywood, and that Billy Rose ought to give a benefit performance of Carmen Jones in aid of the $300,000 public guarantee fund for which the Metropolitan is driving. . . .

Margherita Tirindelli, secretary of Lily Pons and former member of the Musical Courier staff, will marry Alan Troxel. . . . Harriet Van Horne, columnist on the World-Telegram, asked Santa Claus for a special present—the banning of singing commercials on the radio. . . . Raymond Paige, radio's orchestral conductor, looking down upon the world from the top of a Fifth Avenue bus. . . . Nathan Milstein is happy over a mirror which Elsa Maxwell gave him for his new home in Vermont. . . . The Post of Dec. 18, referring to the late Fats Waller as "the great Negro pianist-composer". . . . Over 5,000,000 persons attended Radio City Music Hall in 1943, which is quite an audience for Erno Rapee and his orchestra there. . . .

Everybody happy that Grace Moore and her husband were saved from harm in that terrible Florida railroad accident. . . . A guest at the Dutch Treat Club, Carmen Jones' Billy Rose told the diners, "What has the Metropolitan Opera got that I haven't got—except a deficit?"

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Bob Jones College Has Festival

PRINCIPALS IN AIDA AT THE FESTIVAL

CLEVELAND, TENN.—The musical features of the annual Pre-Christmas Festival of Bob Jones College were the Messiah and Aida. The chorus of 275 students gave good account of itself in the Handel masterpiece on Dec. 9, with Mobley Lushanya, soprano; Elizabeth Wysor, contralto; Frederick Jagel, tenor, and Burton Cornwall, bass, as soloists.

On Dec. 11, Aida was performed before a packed house with the same soloists, Lushanya receiving round after round of applause for her graceful and artistically portrayed Aida, and Frederick Jagel outdoing his usual excellence as Radames. Elizabeth Wysor, making her debut as Amneris, showed full tones despite slight evidence of a severe cold. Burton Cornwall also sang a debut performance, appearing as the King, and revealed a rich voice and authoritative style. In addition to these singers, Carlo Morelli and Nino Ruisi splendidly portrayed Amonasro and the High Priest. Victor Werner, a student of Bob Jones College, sang the part of the Messenger and Helen Carruth of the music faculty the offstage Priestess.

Both performances were under the direction of Professor Oliver Steiner, the college conductor, and the orchestra and chorus—made up entirely of students of the college—gave evidence of skill and training and achieved a professional level of artistic excellence. The sets for Aida were built and painted in the college studios. The costumes, including those of most of the principals, were designed by Hazel Chalk and executed under her direction by students in the department of dramatic production. The entire production was under the supervision of Dr. Bob Jones, Jr.

PHILADELPHIA

Philadelphia

Returning from two recent appearances in their Washington and Baltimore series, the players of the Philadelphia Orchestra, under Eugene Ormandy, were heard with Helen Traubel, Metropolitan soprano, in Beethoven songs and an excerpt from Die Walküre on Dec. 31 and Jan. 1. Miss Traubel was also to appear in two additional concerts here with the orchestra during the same week.

A pre-Christmas all-Brahms program, on Dec. 22, opened the special series of concerts in aid of the new Pension Foundation. Volunteering their services were Nathan Milstein, violinist, and Gregor Piatigorsky, cellist, heard in the Double Concerto. The second program in this series is scheduled for Jan. 11, when Lily Pons and André Kostelanetz will appear, and the third event is to be a recital by the Budapest Quartet on Feb. 25.

The local premiere of Nicolai Berezowsky's First Symphony, took place under the baton of the composer on Dec. 10 and 11, the one-movement work making a pleasing impression. Robert Elmore was the excellent soloist in the Handel concerto for organ and orchestra, subtitled "The Cuckoo and the Nightingdale." Mr. Ormandy also led works of Mendelssohn, Satie-Debussy and Richard Strauss.

Eugene Istomin, young pianist, played the Chopin F minor concerto in the second Concert for Youth. In the third, Antoinette Franzosa, young cellist, made her debut as soloist with the orchestra (though she had previously played in it) in the Saint-Saëns Concerto. Sylvia Zaremba, 11-year-old pianist, a student at Curtis Institute, was heard in the second Children's concert of the orchestra. In the regular series, Patricia Travers, young violinist, scored in the Tchaikovsky Concerto.

Continuing the United Nations cycle, an all-Czech program was given by Mr. Ormandy on Dec. 3 and 4. Samuel Mayes, first cellist of the forces, was heard in the Dvorak B minor Concerto.

Mr. Ormandy and the Philadelphians were heard in a special concert at Convention Hall in Atlantic City for the U. S. Army Redistribution Center No. 1. The conductor and players contributed their services, and the Philadelphia Orchestra Association defrayed transportation. The orchestra also visited Harrisburg, Pa., for a concert.

Traubel, Milstein in Buffalo

BUFFALO, N. Y.—Helen Traubel, Metropolitan Opera soprano, the second artist in Zorah Berry's series, had an ovation from the large Kleinhans Hall audience.

The Berry series was opened by Nathan Milstein, violinist.

I. W. E.

PASSED AWAY

CARL BUSCH, 81, composer-conductor, founder in 1912 of the Kansas City Philharmonic, died in that city on Dec. 19. Born in Denmark, he studied piano and flute in Europe and appeared as guest conductor in his own works both in this country and abroad. He was naturalized as an American citizen in 1898 but was knighted by his own country. His best known choral works were America, Paul Revere's Ride, King Olaf, Sir Galahad, The Four Winds and Pan's Flute, all prize-winning numbers.

PERCY HEMUS, 65, former concert and opera singer, died suddenly on Dec. 22 in the first-aid room of the NBC studios in New York, where he was rehearsing for a radio sketch. Born in Auckland, New Zealand, he came to this country as a boy. He sang in several churches, including St. Patrick's Cathedral, New York, and the Episcopal Cathedral at Topeka, Kan., and toured with Sousa's band, as soloist, as well as in operatic companies. His radio career started in 1926. His widow survives.

RAYMOND HUNTINGTON WOODMAN, 82, organist, choral conductor and composer, died on Christmas Day in his Brooklyn, N. Y., home. He had served the First Presbyterian Church there for 61 years, having been appointed at the age of 19. Dr. Woodman, who received the Mus. D. degree from both the New York College of Music and Grove City College, studied with Cesar Franck in Paris. For 46 years he was professor of music at Packer Collegiate Institute. A fellow of the Brooklyn Institute of Arts and Sciences, he served as president of its music department for 20 years, retiring in 1940. He was a member of the American Guild of Organists and had served also as warden. His compositions included many choral, piano and organ works, and songs. In addition to his widow, two daughters survive.

HENRY E. VOEGELI, 67, business manager of the Chicago Symphony since 1927, and for 43 years a manager of musical events, died in that city of pneumonia on Dec. 28. Born in St. Louis, he served in the Spanish-American War, and in 1900 was appointed assistant manager of the Symphony. He was also manager of Orchestra Hall and treasurer of the Chicago Orchestral Association. His widow survives.

SARA ANDERSON REGNEAS, 65, former dramatic soprano, died in New York on Dec. 20. She had appeared as Salome in Vienna in 1905 and later was invited to sing at Bayreuth. Coming back to the United States, she toured with the New York Symphony under Walter Damrosch, sang at festivals in Worcester, Mass., and with other orchestras. She is credited with having introduced Strauss' operas to Australia and New Zealand. Of recent years, Mrs. Regneas and her husband, Joseph, conducted vocal studios in New York. A daughter also survives.

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LONDON

By HUGH LIVERSIDGE

During recent weeks music-lovers have had their appetites tempted by much varied fare.

At the Albert Hall a concert under the auspices of the Navy League was given by the London Symphony Orchestra, conducted by Sir Henry Wood and Basil Cameron. Janet Howe, who sang Elgar's Where Corals Lie and Sabbath Morning at Sea, confirmed the impression she made at the Proms. She has a remarkably rich voice, wide compass, and flexibility unusual in a contralto—although, in view of her wide range, it is difficult to classify her either as a contralto or mezzo-soprano, as she can more than hold her own in either field. In his readings of The Flying Dutchman overture and Francesca da Rimini, 75-year-old Sir Henry Wood showed that he can still lead his younger contemporaries, not only technically but also in the vitality of his readings.

Kersey Plays New Bax Concerto

Eda Kersey was soloist in the first performance of a new Bax Violin Concerto, conducted by Sir Henry Wood. This is one of this composer's most inventive and delightful works. The violin part contains some fine writing for that instrument, yet it is fitted into a magnificent partnership with the orchestra. Miss Kersey's interpretation convinced us once again that she is in the very forefront of violinists. Technical difficulties were surmounted with effortless grace so that the music was allowed to speak freely and unfettered.

Old and Modern Music

Musical Culture, Ltd., presented two very interesting concerts on consecutive evenings. The first, all-French, was confined to the works of Roussel and Florent Schmitt. Roussel has a lyrical poetic mode of expression, shows originality of thought, and thoroughly understands his medium. The Impromptu for harp, the Trio and some songs charmingly sung by Sophie Wyss, revealed his versatility. The works by Schmitt, on the other hand, were conventional and seemed rather uninspired.

Next evening's program covered different territory. The Morley College Choir, conducted by modern composer Michael Tippett, essayed Monteverdi's four madrigals, anthems and madrigals by Weelkes, and Trois Chansons de Charles D'Orléans by Debussy. It is indeed high time our concert-givers devoted more attention to early masters like Palestrina, Monteverdi and Weelkes. Unfortunately, the artistic endeavor of the choir was not always accompanied by technical proficiency.

Stravinsky Symphony in British Premiere

The B.B.C. Symphony Orchestra, under Sir Adrian Boult, gave during the week the first performance of Stravinsky's new symphony. Although the work shows more sincerity than some of his recent compositions, it did not change our opinion that Stravinsky has passed his youth. The first movement arouses expectations which it does not fulfill. The second is of a lyrical character, reminiscent of the composer's early and best work. The last movement, despite its technical tricks, doesn't seem to lead anywhere. Matters would have been made easier if the B.B.C. Orchestra under Sir Adrian Boult had given a more vital treatment.

New Orleans Symphony Features Special Series

NEW ORLEANS—A schedule of 24 concerts in this city as well as five out-of-town programs is being fulfilled this season by the New Orleans Symphony of which Ole Windingstad is again the conductor. Ten subscription concerts are being held in the Municipal Auditorium. In addition, Mr. Windingstad will conduct eleven concerts on alternate Tuesdays and 13 children's concerts. Three of the latter are offered exclusively for Negro children. The five special programs are being given in neighboring communities under the auspices of the American Federation of Musicians.

Due to the fact that he is appearing under the auspices of U. S. O.-Camp Shows, Sigurd Rascher, saxophonist, had to cancel his engagement with the orchestra. Other soloists this season include Lotte Lehman, Efrem Zimbalist, Sari Biro, Joseph Szigeti, Percy Grainger, Paul Wittgenstein, Josef Lhevinne and Josef Geringer.

Each Spring contests are conducted by the orchestra for instrumentalists and singers. The winners are given engagements as soloists at the succeeding children's concerts. The orchestra is sponsored by the New Orleans Symphony Orchestra Association. Manuel Duvic is business manager.

Steinberg Makes Canadian Debut Leading Vancouver Forces

William Steinberg made his Canadian debut on Dec. 12 when he conducted the Vancouver Symphony. The first part of the program was broadcast over CBS. Mrs. E. E. Buckerfield, president of the Vancouver Symphony Society, who heard Mr. Steinberg broadcast from the Hollywood Bowl, selected the program numbers.

JENNIE TOUREL as Carmen.

Tourel Flies to Albany as Substitute Carmen

ALBANY, N. Y.—Brought here by plane to replace the indisposed Risë Stevens, Jennie Tourel was acclaimed for her Carmen impersonation on Dec. 8 when the Bizet score was presented by the Connecticut Opera Association in the Palace Theatre. Miss Tourel was in Montreal, where she had just given a concert, but she accomplished the journey and sang the role with her accustomed vital delineation. Vocally and histrionically, she was in splendid condition. The capacity audience of 4,000 gave the diva a particular ovation.

Armand Tokatyan was a capable Jose; Dorothy Kirsten won a storm of applause for her Micaela; Alexander Sved was a dominating Escamillo. Other roles were effectively handled by Mildred Ippolito, Eleanor Knapp, Arthur Anderson, Wilfred Engelman and Thomas Sorvino. Fausto Cleva conducted in experienced fashion. R. F.

Queens Symphony to Aid Paralysis Foundation

The proceeds of the Jan. 5 concert, in Jamaica H. S. Auditorium, by the Queens Symphonic Society will be turned over to the Greater New York Division of the National Foundation for Infantile Paralysis. Robert Stanley again will be on the podium. Ralph Leopold, pianist, will be heard in the Grieg Concerto.

Landau for City Centre

Irving Landau, conductor since 1938 of the Radio City Music Hall Glee Club, has been named chorus master and assistant to Laszlo Halasz, artistic and musical director of the New York City Centre Opera Company. He will assist Mr. Halasz in the preparation of the opera series to be presented at the Music Centre in February.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
Jan. 2. Philharmonic-Symphony Society, Rodzinski conducting, Robert Casadesus, pianist, soloist, CH, A.
Jan. 2. New Friends of Music (Budapest Quartet), TH, 5:30.
Jan. 3. Bach Circle, Yella Pessl, harpsichordist, TH, E.
Jan. 3. Marian Anderson, contralto, CH, E.
Jan. 4. Ralph Pierce, pianist, TH, E.
Jan. 4. Philadelphia Orchestra, Eugene Ormandy, conducting, Helen Traubel, soprano, soloist, CH, E.
Jan. 5. Wanda Landowska, harpsichordist, TH, E.
Jan. 5. Philharmonic-Symphony Society, Rodzinski conducting, Ruth Posselt, violinist, soloist, CH, E.
Jan. 6. Boston Symphony, Koussevitzky conducting, CH, E.
Jan. 7. Philharmonic-Symphony Society, same program as Jan. 5.
Jan. 7. Emile Baume, pianist, TH, E.
Jan. 8. Boston Symphony, Koussevitzky conducting, CH, A.
Jan. 8. Philharmonic-Symphony Society, Rodzinski conducting, Hortense Monath, pianist, soloist, CH, E.
Jan. 8. Gloria Greene, pianist, TH, E.
Jan. 9. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Jan. 9. Povla Frijsh, song recital, TH, A.
Jan. 9. New Friends of Music (Lotte Lehmann, soprano), TH, 5:30.
Jan. 9. Louise Doschek, pianist, TH, E.
Jan. 10. National Orchestral Association, Leon Barzin, conducting; Carroll Glenn, violinist; Eugene List, pianist, soloists, CH, E.
Jan. 10. Jan Cherniavsky, pianist, TH, E.
Jan. 11. John Garris, tenor, TH, E.
Jan. 11. Isaac Stern, violinist, CH, E.
Jan. 12. Nathan Milstein, violinist, CH, E.
Jan. 12. Blanche Thebom, soprano, TH, E.
Jan. 13. Philharmonic-Symphony Society, Rodzinski, conducting; Alexander Brailowsky, pianist, soloist, CH, E.
Jan. 14. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Jan. 14. Eilabelle Davis, soprano, TH, E.
Jan. 15. Mishel Piastro, violinist, CH, A.
Jan. 15. Rosalyn Tureck, pianist, TH, A.
Jan. 15. Lener Quartet, TH, 5:30.
Jan. 15. Hadassah Choral, TH, E.
Jan. 16. Lotte Lehmann, soprano, TH, A.
Jan. 16. Philharmonic-Symphony Society, same program as Friday afternoon, CH, A.
Jan. 16. New Friends of Music (Busch Quartet), TH, 5:30.
Jan. 16. Abbey Simon, pianist, CH, E.
Jan. 16. Neysa Dickinson, pianist, TH, E.
Jan. 17. Alexander Uninsky, pianist, CH, E.
Jan. 17. James Friskin, pianist, TH, E.
Jan. 17. Coolidge Quartet, TIH, E.
Jan. 18. Ruth Geiger, pianist, TH, A.
Jan. 18. Efrem Zimbalist, violinist, CH, E.
Jan. 18. Janet Bush, soprano, TH, E.
Jan. 19. Ethel Bartlett-Rae Robertson, duo-pianists, CH, E.
Jan. 19. 9 O'Clock Opera Company, TH, E.
Jan. 20. Philharmonic-Symphony Society, Rodzinski conducting; Bronislaw Huberman, violinist, soloist, CH, E.
Jan. 21. Philharmonic-Symphony Society, same program as previous evening.
Jan. 21. Juliette Durand-Texte, pianist, TH, E.
Jan. 22. Philharmonic-Symphony Society, Rudolph Ganz conducting; Young People's Concert, CH, M.
Jan. 22. Ethel Leginska orchestral concert, TH, A.
Jan. 22. Lener Quartet, TH, 5:30.
Jan. 22. Golden Hill Chorus, CH, E.
Jan. 23. Lotte Lehmann, soprano, TH, A.
Jan. 23. Philharmonic-Symphony Society, same program as Friday afternoon.
Jan. 23. New Friends of Music (Kolisch Quartet), TH, 5:30.
Jan. 24. Marguerite Namara, soprano, TH, E.
Jan. 24. Anna Xydis, pianist, CH, E.
Jan. 25. Dorothy Fisher, contralto, TH, E.
Jan. 25. Philadelphia Orchestra, Eugene Ormandy conducting; Zino Francescatti, violinist, soloist; Westminster Choir assisting, CH, E.
Jan. 26. Conrad Thibault, baritone, TH, E.
Jan. 26. George Copeland, pianist, CH, E.
Jan. 27. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
Jan. 28. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Jan. 28. Pierre Luboshutz-Genia Nemenoff, duo-pianists, TH, E.
Jan. 28. Martial Singher, baritone, TH, E.
Jan. 29. Lener Quartet, TH, 5:30.
Jan. 29. Harold Bradley, pianist, TH, A.
Jan. 29. All-Russian Concert, CH, A.
Jan. 29. Philharmonic-Symphony Society, Rodzinski conducting; Leonard Rose, cellist, soloist, CH, E.
Jan. 30. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Jan. 30. Lotte Lehmann, soprano, TH, A.
Jan. 30. New Friends of Music (Joseph Szigeti, violinist; Claudio Arrau, pianist), TH, 5:30.
Jan. 30. Margot Rebeil, soprano, TH, E.

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Berkeley and Oakland Uphold Music Standards on the Coast

Berkeley, Cal.

The University of California Symphony Orchestra under the direction of Albert Elkus gave a concert in Wheeler Hall, Berkely campus, Sunday afternoon, Dec. 5. The program consisted of the overture to Cherubini's Medea, Beethoven's Eighth Symphony and songs by Brahms, Schumann and Wagner, with Lilly Hertz as soloist. Many of the songs were used in the orchestral versions arranged by the late Alfred Hertz.

The Unruh Philharmonic Chorus gave two presentations of Messiah at the Oakland Auditorium, Dec. 5, at 3 and 8:30 p. m. This is the 12th year for the chorus under the direction of David P. Unruh, with Caroline M. Unruh as accompanist. The assisting artists were Marjorie Ramsey, organist, Virginia Blair and Ruth Myall, sopranos; Barbara Beatty and Lucile Opdahl, altos; Larry Glover and Randall Evans, tenors; and Oliver Jones and Henri Shefoff, bassos.

The Oakland Orpheus, Mynard Jones, conductor, and Mildred Randolph Strand, accompanist, was heard in the opening concert of the 51st season, Dec. 14 at the Oakland Auditorium. The guest artist was Henri Shefoff, baritone, who sang two groups of songs accompanied by Paul Padden Ralston. Soloists of the club in Song of the Life-Boatmen (Russian Folksong) and The Nun of Nidaros (Dudley Buck) were Ralph de Garcia bass, and R. E. Yeager, tenor. The 75 male members of the Orpheus Chorus were heard to fine advantage in works of Pergolesi, Adam, Nevin, Chadwick, Head, Hely-Hutchinson, Huhn, Buck, Jungst and Lefebvre. Befitting the season, the concert closed with the Hallelujah Chorus from Messiah.

The University of California Chorus, Edward Lawton, director, gave a Christmas Concert in Wheeler Auditorium, Dec. 19. Assisting soloists were Loraine Campbell, soprano, Heather Moon, soprano and Albert Elkus, pianist.

The Berkeley Piano Club presented an excellent program on Sunday afternoon, Dec. 12, with the following artists appearing: Louise Polos and Wanda Krasoff, pianists; Klara Kiefer, soprano, accompanied by Helen Berryhill Heilman; and Laura Moulton, soprano, accompanied by Opal Hiller.

Important studio recitals by artist pupils were given recently by Elizabeth Simpson, piano coach, Mrs. Gilbert Moyle, voice specialist, and Harald Logan, pianist and coach.

—HELENA M. REDEWILL

[A report of Los Angeles music, received too late for inclusion, will be published on Jan. 20.]

BOSTON

By JULES WOLFFERS

Boston

Showing not the slightest visible effects of his recent illness, Serge Koussevitzky was greeted by capacity audiences on his return to Symphony Hall to conduct the ninth pair of Symphony concerts. In orderly succession, the program listed three classic symphonies: Haydn's No. 88; Mozart's E flat major; and the Beethoven Seventh.

This solid fare must certainly have pleased that large segment of Symphony patrons which has not yet progressed beyond a polite indifference to "modern" music. Indeed, at first glance this type of program-planning might seem to have its severe, almost pedantic implications.

Going a step further, however, it must be obvious by now that Koussevitzky has gone beyond the stage where he finds it necessary to plan each program completely as a separate entity. Rather, he builds on a seasonal plan, with every concert forming part of the sane and well-balanced whole. This is not to say that the individual programs lack variety and interest—quite the contrary. This ninth program, in addition to its musical interest proper, was also an absorbing study in the development of the classic symphony—far more revealing than dozens of "music appreciation" lectures. As for the actual performances—well, it was the Boston Symphony Orchestra, Serge Koussevitzky conducting.

Novelties by Civic Symphony

Speaking of program-planning, Joseph Wagner, conductor and founder of the Boston Civic Symphony, came up with about as neat an effort in that direction as he has ever displayed. In his eighteen years of Civic conductorship, Mr. Wagner has learned to explore the pleasant bypaths, to delve in the forgotten nooks and corners. This was strikingly evident in the Civic's opening program of the season at Jordan Hall, which included: the first three movements of Mendelssohn's Hymn of Praise, (the so-called Second Symphony); two parts from The Monastery, for baritone and orchestra, by the Boston composer, Paul H. Allen; the first local hearing of The Legend of the Great Saint Nicholas, also for baritone and orchestra, by D. E. Inghelbrecht; Variations on the Brazilian tune, My Toy Balloon, by Nicolas Slonimsky; and what was announced as the first Boston performance of Ippolitoff-Ivanoff's Symphony No. 1.

Of course, it is useless to pretend that the Mendelssohn work is that composer at his best, or that Ivanoff's symphonic essay has any particular significance. Still, it is most interesting to at least hear these works, if only once, and if only to show us that neglect is often deserved. On the more positive side, the concert brought a remarkable young baritone to striking notice: Robert Hall Collins. Mr. Slonimsky himself conducted his clever and amusing piece with no end of zest and baton burlesqueries. It remains only to add that Mr. Wagner directed with his usual address and aplomb, that the orchestra showed evidence of sincere, hard work, and that the audience had a very good time.

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CHARLES EVERETT,

tenor, gives a recital on Jan. 18 in Times Hall, New York, with Coenraad V. Bos at the piano. Arias of Monteverdi, Peri and Massenet, Lieder of Brahms and Strauss, a group of Spirituals and miscellaneous songs make up his program.

In the recital field, one of the finest programs of the fortnight was the joint appearance of tenor, Richard Crooks with violist, William Primrose in the third Boston Morning Musicales program at the Statler. Mr. Crooks is that happy combination of singer and musician who is able to please even the most fastidious concert-goer. With Frederick Schauwecker at the piano, Mr. Crooks was heard in three well-contrasted groups; done with that distinction so peculiarly his. Mr. Primrose's beautiful playing was set off to great artistic advantage by Harry Kaufman's excellent collaboration.

At Symphony Hall, the Handel and Haydn Society gave its annual Messiah, this being the 176th time the work has been presented in the 129 years of the Society's existence. Thompson Stone conducted; soloists were Ruth Diehl, soprano, Sonia Essin, contralto, Wesley Copplestone, tenor, and Walter Kidder, bass.

In Fitchburg, Mass., cellist Gregor Piatigorsky opened the Community Concert Association series before a capacity audience.

Lillian Tratten and Rosa Frutman duo-pianists, gave a fine performance at Weston, Mass., Town House for the Women's Community League.

Grétry Opera in N. Y. Premiere at Columbia

Grétry's opera The Two Misers was given what is believed to have been its first New York hearing on Dec. 8 when the Columbia Theatre Associates produced it in the Brander Matthews Theatre at Columbia University.

The text, translated into English by Edward Eager, represents a skillful and witty job. The best singing and acting were done by Hugh Thompson and Hubert Norville, with acceptable cooperation by Lloyd Linder, Helen Marshall and Jeanne Gordon. The chorus had more spirit than euphony. The small orchestra, led by Nicholas Goldschmidt, did exceedingly well. Grétry's music, thinly pretty, is a mild experience for modern ears.

D. N.

Octogenarian Bohemians Feted

The Bohemians gave an evening at the Harvard Club on Jan. 3 in honor of its octogenarian members, Gustave Becker, Walter Damrosch, Henry Holden Huss, Isidor Philipp and Harry Rowe Shelley. Among younger members who participated in the musical program were Edwin Hughes, Harold Bauer, Celius Dougherty, Vincenz Ruzicka and Carl H. Tollefsen.

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CHICAGO

By RENÉ DEVRIES

Chicago

American composers had their innings with the Chicago Symphony Orchestra as the year 1943 closed. No less than three were represented on highly interesting programs played superbly under Hans Lange.

Eugene Zador's Biblical Triptych (in its world premiere) scored a huge success with press and public. The descriptive music depicts episodes in the life of Joseph, David and Paul, tellingly in an idiom original and inspiring; theatrical possibly but always absorbing. Here is a novelty deserving to be retained on the regular repertory. Walter Helfer's overture, In Modo Giocoso, while not very merry, has sufficient import to arrest attention. Max Wald, of Chicago, has created a little gem of impressionistic music in his Dancer Dead. Alan Shulman, now serving as a member of the maritime corps, in his Theme and Variations for solo viola and orchestra offers a work impressive on first hearing. The piece demands a high-ranking violist, and in Milton it had an ideal interpreter.

Due to the illness of Vladimir Horowitz, Jesus Maria Sanroma substituted as soloist on three different occasions. His performance of the Beethoven "Emperor" Concerto was disappointing, but he redeemed himself in his playing of a Rachmaninoff Concerto.

Brailowsky, Francescatti and Defauw Hailed

Other highlights of recent Chicago Symphony concerts were exemplary performances of the Liszt E Flat Major Concerto, and Franck's Variations Symphoniques under the fleet and powerful fingers of Alexander Brailowsky; the no less hair-raising account of the Tchaikovsky Violin Concerto by Zino Francescatti; the timely revival of Felix Borowsky's Second Symphony and its brilliant performance by the orchestra under Defauw's skillful guidance.

Arrau Plays Formidable Program

No event in the History and Enjoyment of Music Series has given more satisfaction than the remarkable playing of a formidable program by Claudio Arrau at Civic Opera House.

Throng Hears Anderson

No matter how numerous are the appearances of Marian Anderson here in one season, Civic Opera House is always packed beyond its capacity. No exception to this rule was noticed when the celebrated contralto returned for another concert under the Goldsmith-Thompson Concert Management. Hundreds were turned away, though 300 tardy ticket purchasers were jammed in the orchestra pit.

Uninsky Wins Acclaim

In his Chicago debut at Civic Theater, Alexander Uninsky lived up to his reputation both as technician and interpreter. The acclaim of the public and the encomiums of the dailies warrant a return engagement this season.

Jeannette Macdonald in Recital

Civic Opera House was oversold for the lone concert appearance here of Jeannette Macdonald, whose innumerable admirers indulged in loud acclaim throughout the well-chosen program. Pianist-accompanist Collins Smith shared in the success.

Ballet Theatre Comes to Town

From Christmas night until Jan. 2, the Ballet Theatre entertained balletomanes handsomely at Civic Opera House, filled to capacity at each of the twelve performances. Six novelties were given by the company, two contributed by Argentinita; two by Anthony Tudor and one by David Lichine and Leonide Massine. Nana Gollner and Paul Petroff rejoined the company for its engagement here, having secured transportation from Mexico City. Twenty-one productions were danced during the too short stay in this city.

Ballet Repertory Company's Auspicious Debut

The Ballet Repertory Company is in a fair way to become Chicago's most imposing and permanent ballet group if we take for criterion its initial performances at Eighth Street Theatre. Under the leadership of Carla Bradley, founder-director and prima donna-ballerina, four novel ballets were presented to the keen enjoyment of all. In the establishment of a repertory company, enterprising and energetic Miss Bradley had a good idea, then in securing Nicolai Malko as its musical director, she scored again and by inviting famous choreographers to produce some characteristic works, she was fortunate to find in Bronislava Nijinska and Berenice Holmes two worthy and distinguished co-workers.

The new ballets, all of provocative interest, were Visions, choreographed by Nijinska to Brahms' First Sonata, arranged for orchestra by Michael Konraki; the romantic Debutantes' Ball, a *fin de siècle* work, with Glazounoff music, well designed by Miss Bradley; Hitch Your Wagon to a Star, a mildly satiric ballet by Nijinska, set to Tchaikovsky's Theme and Variations; and a graceful Grecian number, Pandora, with music by Cherry Sale Brown, pleasingly choreographed by Miss Holmes.

American Opera Company to Fore

The American Opera Company is in a fair way to success in its endeavor to provide a season of grand opera, if we can accept as criterion its work in the production of Traviata at Eighth Street Theatre recently.

Original Don Cossacks at Civic Opera

The Original Don Cossack Chorus invaded the Opera House for the second time this season and once more were confronted by an assemblage that filled the theatre to its very last seat.

EARL WILD,

for six years pianist of the NBC Symphony, is now serving in a similar capacity with the U. S. Navy Symphony under Lieut. Brendler, and playing six concerti. Wild, a native of Pittsburgh, engaged by Frank Black for the NBC orchestra, was heard under Dr. Black, Molinari and Rodzinski, and was soloist with Toscanini. He now holds the rating of Musician First Class and has appeared at the White House.

Chicago Musical College's Festival

The tenth program of students' recitals at Chicago Musical College turned out to be a Christmas Festival when such gifted instrumentalists as June Kovach, Mayne Miller, Clayton Murphy and Billy Steck lent their individual talent in a concert that had further a Pantomine and Song, entitled The Christmas Story, presented by the Dalcroze classes, of which Deva Howard is the able directress. The third act from Hansel and Gretel under the direction of Lorena Anderson, and the presentation of a sketch called Sensible Christmas by the Dramatic Class under direction of Lauretta McInirney O'Brien, added a touch of festivities to the entertainment.

Else Harthan Arendt Leads Service

A Christmas Vesper Service was given at the First Congregational Church of Oak Park through the medium of music and pageantry under the direction of Else Harthan Arendt, when the story of Christmas was told. The music included the last portion of Bach's Magnificat, other familiar Christmas music and the traditional carols. The soprano solos were sung by Helen Brown and Arlene Reuse; the alto solo by Maxine Lagerstrom and the part of the Virgin by Leona Glavotsky.

During the holidays, Mme. Arendt directed the Sherwood Chorus in an excellent program which was followed by a pageant relating the story of Christmas in which Phyllis Looker undertook the part of the Virgin.

Kozakevitch at Big Sister House

Stefan Kozakevitch, baritone of the Chicago Opera Company, gave a program of modern Russian songs at the quarterly meeting of the Big Sister at Biggs House recently. Mr. Kozakevitch had the good fortune of having Amanda MacDonald as accompanist.

Bertha Ott's Schedule of Recitals

The December schedule of recitals under the management of Bertha Ott were as follows: Robert McDowell, winner of the Society of American Musicians' young artist contest, gave a successful piano recital at Kimball Hall.

Another very talented pianist, Shirley Effenbach, won the full approbation of press and public in her recital and so did Ann Crane, violinist and Lorraine Merrill, pianist, in joint recital at Kimball Hall.

American Conservatory Notes

John Thut was tenor soloist in a performance of Messiah at Milton College, Janesville, Wis. Doris Hicks, Irene Levy, Beatrice Eppinelle and Marjorie Maulsby were among the winners in the preliminaries of the sixth annual Musical Arts Piano Series auditions conducted by the Society of American Musicians with the cooperation of the Adult Education Council. The Orinois choral group, under Evelyn Wienke, sang a Christmas program for the Eastern Star chapter of Oak Park and at the Albany Park Baptist Church of Chicago. Pvt. Paul Parmelee, pupil of Louise Robyn, appeared as piano soloist on the regimental program at Camp Bekeley, Texas, during the holidays.

Nakutin's Students in Concert

Alexander Nakutin presented a group of students in a vocal recital at Kimball Hall recently. The affair began promptly at 7 o'clock, so numerous were the performers, of whom the following are signaled out for individual praise: Claire Winokur, Milton Rose, Sue Mutchulk, Estelle Shapiro, Josephine Wirba, June Kahn, Mary H. Kutchta, Lucille Miller Glendell, Paul Gribova, Beatrice Greenberg, Valeria Bernot, Dolores Raudonis, Evelyn Walden, Estelle Adams, Rose Farina, Herny Porter, Rega Persky, Anne Wargon, Estelle Walker, Jacob Sherokoff, Lola Rand, Sudia Jones, Marvel Muir, Mildred Srod, Frances Dill, Leonard Mervis, Harriett V. Levinson and William Johnson.

DePaul School of Music Events

The second monthly Preparatory Playing Class of DePaul University School of Music was held last month. Adelyn O'Connel read a biography of Chopin, and Godowsky's recording of Chopin's Fantasie Impromptu was played. Among

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those performing were Martha Zepp, Sandra Junkuno, Irene Junkuno, Richard Wyzynski, Joel Levin, Leonore Glazer, Berny Goldman, Shirley Davis, Joan Ratner, Adelle Brenner, Jean Traub, Gloria Arquilla, Patricia McHugh, Adelyn O'Connell, Toby Weshler, Charles Ward, Sheila Miller, Hanna Seefor, Mayo Simon and Stanley Seltzer.

Prize Winner at Kimball Hall

Virginia Parker, winner of the Young Artist Contest of American Musicians and Nelli Gardini's disciple at Chicago Musical College, in her awarded recital at Kimball Hall, created a most favorable impression, for she has personality besides vocal virtues and interpretative gifts. She uses her dramatic soprano with the *savoir faire* of a matured artist and in a well arranged program she expressed emotion with sincerity and artistry, and projected the text distinctly in English, French, Italian or German.

Ruth Heizer Scores Again

An intellectualist with musicianship to boot, Ruth Heizer, mezzo-soprano, made a highly successful re-entry to the concert stage with a recital that netted her the warm applause of a discriminating audience. Miss Heizer, a seeker for the novel, offered a program of unusual significance and interest at Kimball Hall. In her diversified list she exhibited a voice of rich texture and artistry in interpretation.

Recital by MacBurney Class Members

On the last Monday evening of each month through the collegiate year, Thomas Noble MacBurney holds open house in his spacious studios where singers of experience, others in the embryo stage and some more beginners are brought out in concert. At the November recital the program was furnished by the following talented vocalists: Dorothy Paige, Jane Olson, Nancy White, Virginia Grubbs, Nancy MacBurney, Gerda Joyt, Marian Abbott, Lorelei Langendorf, Mary Jane Doerfler, sopranos; Isabelle Ronan, Kathleen Treacy, Aiko Okamoto, mezzos; David Paige, tenor and John Irish, bass-baritone. Each had something worthwhile to offer in the matter of voice placement, good taste and interpretation.

All-Girl Piano Symphony Heard by Air Cadets

The Chicago All-Girl Piano Symphony Orchestra with Antoinette Rich conducting opened the United States Naval Air Station concert season at Bunker Hill, Ind., last month. The All-Girl Piano Symphony launches its new season of concerts here at Orchestra Hall, Jan. 17.

American Conservatory Introduces Sidney Miller

The American Conservatory of Music introduced a fine talent in recital in its own hall in Kimball Building, when Sidney Miller, young violinist made a decided success in a program including a Beethoven Sonata for violin and piano; Wieniawski's Concerto in D Minor, and lighter pieces from the more modern literature. Mildred Kaye was the able pianist.

Composers' Series Opens at Chicago University

Four concerts have been announced by Chicago University. At the first the soloist was Darius Milhaud, French composer and pianist, who appeared in a recital of his own works. Hans Lange conducted the chamber orchestra.

Forum Presents Dr. Samuel Lieberson

The Jewish Music Forum of Chicago presented Dr. Samuel A. Lieberson, head of the Theory Department of DePaul University School of Music in a lecture-recital entitled Recollections, in Bialik Hall. The musical program was furnished by Helen Golden, contralto, and Rose Goldberg, pianist.

Five Chicagoans in "Met" Auditions

Five young singers won the Chicago preliminaries to compete in the Metropolitan Opera Auditions of the Air. Harriet O'Rourke, soprano, pupil of Richard DeYoung, and Angelo Raefelli, lyric tenor (pupil of Giacomo Rimini) were to appear on the Dec. 26 broadcast; Margery Mayer, mezzo pupil of Zerlina Muhlmann-Metzger, and Thomas John Brennan, dramatic tenor, pupil of Raisa and Rimini, are scheduled for the Jan. 2 program. Mona Bradford, contralto, pupil of Anna Fitzu, was heard on the Dec. 12 broadcast over the Blue network.

John Coville Dickson Locates Here

A welcome addition to the tonal fraternity is John Coville Dickson, who opened studios in the Fine Arts Building recently. Though new to Chicago, Mr. Dickson has gathered some mighty good material around him in a short time. Among his pupils are Bruce Foote, baritone, soloist at Fourth Presbyterian Church and also soloist at WGN; Charles Sears, tenor of the Sunday Evening Club, guest singer at several churches and at WMAQ Radio Sunday nights; Florence Edwards, soprano soloist with Sunday Evening Club, Christian Science Church and a member of the Contented Hour ensemble; Ruth Bassett, soprano and Ruth Saleen, contralto, both soloists of United Church of Hyde Park; Harold Bailey, baritone, teacher of singing at Y.M.C.A. College of Music; Jackie Lynn, popular coloratura; Grace Wilson, teacher of singing at University of Illinois; Thelma Waide Brown, soprano and teacher; William Hines, basso of Great Lakes Training Station, in charge of Male Chorus there. Some out-of-town pupils are Elizabeth Scott of Cleveland, Ohio; Margie Prater of Cincinnati; Lillian Poll of Urbana, Ill.; Miss Shultz of Texas; Miss Scaife of Peoria, and Eden Nicholas, baritone of the St. Louis Summer Opera. Mr. Dickson hails from Pittsburgh and Cleveland, where he taught singing for many years.

Cara Verson's Tour

Cara Verson will make a three and a half weeks' concert tour, including universities and colleges between Chicago and the West Coast. The noted pianist is to be heard in recitals, causerie-recitals and lectures in many cities this season. Miss Verson has recently been elected a director of the American Matthay Association. This group consists of former students of Tobias Matthay of London. In peace time, the Association offers a $1,000 scholarship annually.

Across the Country

ANN ARBOR, MICH.—The Choral Union Series was opened here with an excellent concert by the Cleveland Orchestra, Erich Leinsdorf making his first appearance here as conductor. The concert opened with a Leinsdorf transcription of the Bach chorale, O Haupt voll Blut und Wunden, followed by the Schubert Seventh Symphony, not heard in these parts for many a month—a capital performance, thoroughly appreciated. The second part was given over to Wagner's Siegfried's Rhine Journey and a Symphonic Picture from Gershwin's Porgy and Bess arranged by Bennett. It was a well-planned program admirably performed and an enthusiastic welcome was given to Conductor Leinsdorf.

Marian Anderson came to Ann Arbor first when she was not so well known as a substitute for Nelson Eddy in 1937, but since then she has never had to substitute for any one. This was evident recently when she packed the Auditorium, with many students on the stage. In four Brahms songs she captivated her audience. The soloist soared to the heights in works by Vaughan Williams and Griffes, and was thrilling in her singing of Negro Spirituals arranged by Harry Burleigh and Roland Hayes. Franz Rupp at the piano was a valiant assistant. A. McL. T.

HAMILTON, N. Y.—Dr. Hans Kindler conducted his National Symphony on Dec. 4 in the Colgate University Memorial Chapel as the third in this season's concert series. Brahms' Second Symphony, the prelude and Liebestod from Tristan, Stravinsky's Fire Works and Dr. Kindler's own transcription of the Bach-Vivaldi D Minor Concerto Grosso made up the program.

BEDFORD HILLS, N. Y.—A delightful program was given recently at the Bedford Hills Woman's Club by Kathleen Christman, soprano. In numbers ranging from Mozart to LaForge and through Italian, French, German and English, Miss Christman revealed unusually fine artistry and musical intelligence, served by a voice of good range, volume, flexibility and clarity. She was accompanied by Mrs. Robert Lobbin. Miss Christman, besides pursuing a professional artist's career, is director of music in the Mt. Kisco schools. E. H.

BUFFALO, N. Y.—Margaret Speaks, soprano, and Conrad Thibault, baritone, sang in a benefit program under the auspices of Canisius College. Miss Speaks, radiant and charming, sang the air of Lia from Debussy's L'Enfant Prodigue and numbers by Hahn and others. Mr. Thibault's naturally appealing voice was admirably revealed in songs of Beethoven, Rosa and old Irish airs. The soloists also combined in duets and there were numerous encores. Alderson Mowbray was the capable accompanist.

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NEW PUBLICATIONS LIST VITAL BOOKS AND MUSIC

Books

FAMOUS PIANISTS FOR BOYS AND GIRLS, by Gladys Burch. A. S. Barnes and Co., Inc., New York. $2.

In her position in charge of the book department at G. Schirmer, Miss Burch has written, with this new work, six books on music and famous musicians. The current book tells the story of pianists who became famous while they were still children. Attractively told, the biographies are filled with interesting items, and the reader unconsciously absorbs a history of the piano. Pictures of the forerunners of the piano and the various pianists all add to the charm of the little volume. Miss Burch tells interestingly of Liszt, Rubinstein, von Bülow, De Pachmann, Carreño, Paderewski, Busoni, Rachmaninoff, Hofmann and Grainger. An ideal gift for youngsters and oldsters and an excellent aid to teachers in arousing the interest of their young pupils.

THE CHOIR LOFT AND THE PULPIT, by Rev. Dr. Paul Austin Wolfe, Dr. Helen A. Dickinson and Dr. Clarence Dickinson. H. W. Gray Co., Inc.

Dr. Dickinson and his wife have both given much attention and consideration to the formula of church music. This book is the result of their experiences at the Brick Church, New York. Fifty-two complete orders of worship, covering music and sermon, are listed with suggestions for special services; lists of additional anthems and organ music, and an index of special arrangements, including youth choirs. Throughout is the thought of elevating the musical part of the service to a plane comparable with that of the textual. This compilation is heartily recommended to ministers who need to appreciate the part music plays in worship, and to organists and choirmasters who have what has been called the "concert complex." It offers a middle ground for both.

For Piano Solo

CYPRIANA, FIVE PIECES FOR PIANO, by Anis Fuleihan. G. Schirmer, Inc., New York. The Girl from Paphos, 50 cents; Syrtos, 50 cents; Kyrenia, 50 cents; Serenade, 50 cents; Cafe Dancer, 75 cents.

Mr. Fuleihan celebrates the picturesque aspects of his homeland in these five vivid, somewhat impressionistic pieces. The rhythms are often of sultry, languorous quality, rather like the Spanish. At other times there are rapid, spirited passages suggesting native dances. Particularly interesting—and also exacting—is the Serenade, which has formidable chromatic cadenzas. Likely to be most popular is Cafe Dancer, which makes a strong and effective solo. For advanced pianists.

CENTRAL PARK ROMANCE, by Ted Mossman. Robbins Music Corp., New York. 60 cents.

The composer, who studied at Chicago Musical College and was graduated from the Eastman School of Music, has written a striking quasi-jazz piece which depicts the romance of a young artist and a girl who meet in Central Park, visit a New York night club, and finally leave its hectic atmosphere for the park again, there to exchange love vows. It displays fluent writing and some apt use of syncopated idiom in its nine pages.

For Voice and Piano

I HATE MUSIC, a Cycle of 5 Kid Songs, for Soprano, by Leonard Bernstein. M. Witmark & Sons, New York. $1.25, except Canada.

Young Mr. Bernstein, who, besides conducting the New York Philharmonic in emergencies, composes and writes verses, has given us five amusing and impish songs. They are supposed to be the expression of a child, but are really quite sophisticated in their appeal. The first muses on the horrid suspicion that "the storks . . . are all in the zoo, and busy with own babies!" The second takes up the possibilities that there could be a great deal more fun if we had nine moons, instead of one. The third satirizes formal concerts, the fourth propounds a riddle about Indians, and the last, in march tempo, announces that "I'm a Person, too, like you." The music matches the words in airy wit, and the cycle is one to show to excellent advantage the talents of a singer who is something of a virtuoso and enunciates distinctly. The range is about C to G above staff.

SONGS IN THE NIGHT, by Marion Bauer, G. Schirmer, Inc., New York. 50 cents.

For both medium and low range voices, this flowing setting of a poem by Minny M. H. Ayres, extends slightly beyond an octave with an E top. Climax is attained rhythmically; the movement is diatonic and there is a clear-cut melodic line. The text makes it suitable for either church or concert use.

For String Orchestra

VERKLAERTE NACHT (Transfigured Night) by Arnold Schoenberg. Associated Music Publishers, Inc., New York. Score $5. Set of parts $5.25. Extra parts 75 cents each.

The string orchestra arrangement of this work was originally published in 1917. It is the composer's purpose, in this revised edition, to clarify his own ideas on the interpretation of his composition. This has been successfully accomplished by the use of letters which indicate passages of primary and secondary importance as well as detailed marks of expression. The measures are also numbered; in short, it may be said that the new score is so complete that it all but plays itself!

For Two Pianos

DANZON CUBANO, by Aaron Copland. Boosey & Hawkes, Inc., New York. $1.50.

This work was composed especially for the twentieth anniversary of the League of Composers. Copland again captures the native spirit and atmosphere of a country, with its intriguing rhythms and unusual intervals. The piece is pianistic and should provide a colorful addition to the two-piano repertoire.

For Organ

SEVEN CONTRAPUNTAL PRELUDES ON XVI CENTURY TUNES, by Garth Edmundson. J. Fischer & Bro., New York. $1.50.

Most of these tunes are familiar. Mr. Edmundson's embellishments, in the choral-prelude style, will tax the technic of an organist but the result is highly effective.

END OF THE DAY, by Frank Heffer. Edward Schuberth & Co., Inc., New York. 75 cents.

Arranged for both pipe organ and Hammond instrument, this moodful number also includes a chorale.

For Violin and Piano

RONDO IN A MINOR, by Alfredo Squeo. Carl Fischer, Inc., New York. $1.50.

A forthright, striding theme of almost marchlike quality is subjected to some interesting developments. There is a bit of passage work and a cadenza with some double-stopping. The cadenza, however, may be omitted.

For String Bass and Piano

DIE MEISTERSINGER PRELUDE (excerpt), by Wagner, arr. by Merle J. Isaac. Carl Fischer, Inc., New York. $1.

A workable version of the great Wagnerian overture, simply transcribed for bass and piano. There are fingering indications in the solo part.

For Trumpet and Piano

IN A MONASTERY GARDEN, by Albert Ketelbey, arr. by William Teague. Harms, Inc., New York. 75 cents.

THE TOY TRUMPET, music by Raymond Scott, arr. by Wiliam Teague. Advanced Music Corp., New York. 60 cents.

MY HERO, by Oscar Straus, arr. by William Teague. M. Witmark & Sons, New York. 60 cents.

Three melodious solos in simple arrangements for cornet and piano, with piano part which can be detached.

Songs

A YANK AND A TANK, by Everett Bentley. Carl Fischer, New York. 50 cents.

The "official" song of the Armored Command, this marching number joins the list of attractive war songs honoring the various divisions of our armed forces. The composer (who also authored the text) has kept the range within the ability of the so-called "untrained" singer.

BIRDS IN MY GARDEN, by Lily Strickland. Oliver Ditson Co., Theodore Presser Co., distributors. 50 cents.

Composer and poet, the American writer has provided an interesting and blithe tidbit suitable for encore purposes for either male or female vocalist.

JESUS, MY SAVIOUR, LOOK ON ME, by Edward Shippen Barnes. J. Fischer & Bros., New York. 60 cents.

Provided with a dual accompaniment, both organ and piano being arranged, this setting of the familiar hymn is also marked by key changes, some abrupt modulations and a marked rhythmic alteration at the close.

STAR OF COURAGE, by Jacques Wolfe. M. Baron Co. 50 cents.

The poem depicts the following of the star by the Wise Men and Mr. Wolfe has made extensive use of a three-note figure, altered rhythmically, but retained throughout. The range is not wide and although the Christmas idea is basic, the number is suitable for regular Sabbath services.

A MORTIFYING MISTAKE, by Frieda Peycke. Theodore Presser Co. 50 cents.

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Arranged and Provided with English Words by

COENRAAD V. BOS

Sung for the first time by Helen Traubel on the Bell Telephone Hour, December 20, 1943.

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ALEXANDER BOROVSKY,

Russian pianist, will give a New York recital in Carnegie Hall on Feb. 2. Mr. Borovsky was heard this autumn in New Rochelle, N. Y., and in the Washington Irving Series in New York. He then opened a concert tour in Texas. The pianist recently returned from Puerto Rico, where he gave five concerts for the Pro Arte Musical Society.

For Voice and Piano

A CALENDAR IN SONG; music by John A. Rogers, words by Elizabeth C. Armstrong; drawings by Esther Pressoir. Edward B. Marks Music Corp., New York. $1 net, except Canada.

Simple little songs, one for each month, with tuneful settings. The drawings which face each page of music are distinctive, full-page ones, with white lines on black background, giving an especially arresting air to the volume, and convey the atmosphere of each number admirably.

For Piano Solo

ETUDE (for Sostenuto Pedal), by Frank La Forge. Carl Fischer, Inc., New York. 50c.

A study for the middle pedal, written on three staves, the lowest portraying the notes which are to be held down or released by the action of the foot. It is a vigorous piece in its right, with sweeping octave passages and descending chromatic runs which test the abilities of the student player thoroughly.

SAB

A CHORAL DIGEST, by Harry Robert Wilson. Paull-Pioneer Music Corp., New York. 50 cents. Also available, same price for treble voices.

These are more than mere choral compilations. Both are concerned primarily with young voices and both contain suggestions for vowel singing, articulation, breathing and other elements of vocalization. Representative selections, most of them familiar, are contained in each.

SATB

WORLD OF TOMORROW, by Domenico Savino. Robbins Music Corp., New York. 75 cents.

This setting of Florence Tarr's poem, In Tomorrow's World There will Be Light, provides for mixed chorus, piano solo and soprano or tenor solo with orchestral support. It is a dramatic number, in modern style, rhapsodic in expression and utilizes to the full the various participating factors. After a chorale introduction, a piano cadenza leads to the main idea. Later a second principal theme is revealed and there is alternation between chorus, orchestra and piano of some familiar American tunes. A majestic conclusion is arrived at on the final word "love."

New Boosey & Hawkes Issues

Aaron Copland's new Sonata for Violin and Piano will have its world premiere on Jan. 17 at a concert presented by Boosey & Hawkes, Inc., at the New York Times Hall. Ruth Posselt, American violinist, will perform the work, with the composer at the piano.

This same publishing firm also announces a forthcoming volume of fourteen vocal duets—works by Monteverdi, Schütz, Purcell, Couperin, Brahms, Handel and Franck—not previously obtainable in this country. The English Duo, Viola Morris and Victoria Anderson, soprano and contralto, are responsible for the volume.

N. F. M. C. Offers Prizes for Young Composers

The second annual Young Composers' Contest of the National Federation of Music Clubs is offering a first prize of $100 and second of $50, for a composition for chamber orchestra, six minutes in playing time, scored for two horns, flute, oboe, clarinet, bassoon, trumpet, tympani and strings. It also offers first and second prizes of $50 and $25, in both cases, for a work for piano with one or more wind or string instruments, and for a piano solo, both six to ten minutes in playing time. The piano work may be a suite or an extended movement. It is open to composers between 16 and 25 years old. Marion Bauer is national chairman of the contest, and the judges are Henry Cowell, Wallingford Riegger and Bernard Wagenaar.

Entry blanks can be secured from the State student advisers or the national chairman at 115 West Seventy-third street, New York City. All manuscripts must be accompanied by the entry blanks and $1 to cover postage. The contest closes April 1, 1944.

BUY WAR BONDS AND STAMPS

Indianapolis Forces Touring Middle West

Indianapolis

During January the Indianapolis Symphony Orchestra will play nine concerts on a tour of middle western cities, two pairs of regular subscription concerts, two industrial concerts, one Young People's concert, a Municipal concert, and one special performance at which Marian Anderson contralto, will be soloist. The orchestra's conductor, Fabien Sevitzky, will direct all but one of these performances.

At the Young People's Concert, scheduled for New Year's Day, 20-year-old Mary Turner will make her first professional appearance, and will play the first movement from Mendelssohn's Violin Concerto. Miss Turner was winner of a contest held to find a soloist among young local musicians for this program.

On Jan. 2, Charles O'Connell will be guest conductor of the season's first industrial concert, sponsored by the Indianapolis Branch of RCA Mfg. Co., while Mr. Sevitzky is in Vancouver as guest conductor of the Vancouver Symphony Orchestra.

On Jan. 8 and 9, at the fourth pair of regular subscription concerts, Raya Garbousova, 'cellist, will play the Haydn Cello Concerto. Included on this program is Mendelssohn's Fourth Symphony ("Scotch") and the Debussy Nocturnes.

A concert on Jan. 11 at the University of Illinois will be followed on Jan. 13 by a Municipal concert at home in Indianapolis. Reba Robinson, the Orchestra's harpist, will be soloist. Miss Robinson is a pupil of Carlos Salzedo, who himself is scheduled to play here later in the season. A second industrial concert will be played on Jan. 14, under sponsorship of L. S. Ayres & Company, Indianapolis department store.

The tour, beginning in Quincy, Ill., on Jan. 16, will include a different city each evening of that week, among them Keokuk, Ottumwa, Burlington, Davenport and Dubuque, Iowa, and Oshkosh, Wisconsin.

A special concert at which Marian Anderson will sing is on Jan. 26, and on the 29th and 30th the Orchestra will play the fifth subscription pair with Robert Casadesus, pianist, as soloist.

Temianka, Touring, Plans N. Y. Recital, Feb. 1

Henri Temianka, violinist, now touring in the west, will give his Town Hall, New York, recital on Feb. 1. After appearing at the San Francisco Stage Door Canteen, and for the Save the Children Federation, Mr. Temianka played in Santa Maria, Salinas, and Redding, Calif. He appears next in Port Angeles, Wash.; Idaho Falls, Ida.; Cheyenne, Wyo., and on Jan. 26 in Willimantic, Conn.

Smetana's Dalibor to Have U. S. Premiere on Feb. 26

Smetana's opera Dalibor will have its first hearing in this country on Feb. 26 at New York Town Hall, with Paul Eisler conducting. In the cast will be Willa Stewart and Thelma Jerguson, sopranos; Richard Manning, tenor; Emile Renan, baritone; Burton Cornwall, bass-baritone; and Jarl Norman, tenor.

Leginska to Present Pupils in Town Hall Concert

Ethel Leginska will conduct a New York orchestral concert in Town Hall on Jan. 22 with four young pianists, pupils of her California studios, as soloists. They are Suzanne Gayner, 9 years old; Viana Bey, 10, Daniel Pollock, 8, and Sybil Steinberg, 12.

Miss Leginska, who has presented an annual series of orchestral concerts at the Wilshire-Ebell Theatre in Los Angeles, has arranged the debuts of 23 young artists. Twenty-four concerti have been played. On her current visit to New York, she brought seven of these young pianists with her. Three are making Town Hall debuts; Ralph Pierce, on Jan. 4; Gloria Greene, Jan. 8, and Neysa Dickson, Jan. 16.

Verdi Club Holds Musicale

The Verdi Club, Mme Florence Foster Jenkins, founder-president, presented a musicale and dramatic afternoon on Dec. 10 at the Hotel Plaza. Fritzi Scheff, charming and winsome, received an ovation for her singing of numbers by Massenet, Friml, Herbert, Pierce and Malotte. Gertrude Ribla, the possessor of a rich dramatic soprano, was heard in arias from Aida and Tosca and songs of Bridge, Curran and Head. Vilian Simek, violinist, played works of Paganini and Sarasate and Cosme McMoon, composer-pianist, was heard in two of his own works and others by Rachmaninoff, Albeniz and Paganini-Liszt. Daisy Brown, Bertha Melnik and Olga Bibor were the accompanists. Mme Jenkins, in brief introductions of the artists, was her own gracious self.

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A Prayer At Even-Tide. Words by "PETRONIUS"; Music by REGINALD KING. (E♭ and F) ..... $.50

The Old House. Words and Music by FREDERICK O'CONNOR. (F) ..... $.50

Say A Little Prayer. Words and Music by GERRY MASON. (F and A♭) ..... $.50

Here's To The Best Of Us. Words by RAYMOND WALLACE; Music by PAT THAYER. (D) ..... $.50

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INDIANESQUE, AMERICANESQUE, and **ANGEL'S GARDEN,** by Miguel Gonzales. Published separately by Edward Schuberth Co. 50 cents.

These compositions answer to the cover description, "American piano pieces." They may be used with students of the fourth grade. Indianesque has that clear, calm, outdoor atmosphere which we have come to associate with music dedicated to the American Indian. It could also suggest the quiet, sunny days of our Indian summer. Americanesque in a light, easy mood of good nature, is animated and original. Its background is American stemming from the rhythms of early American tunes and battle songs. Angel's Garden needs no program note to identify it with the folk dances and Spirituals of the South. These pieces should be popular in radio programs or concert hall. They will lend color and originality to the student recital.

THE LORD'S PRAYER, from the original setting for voice and piano by Albert Hay Malotte. Transcribed for piano by Carl Deis. G. Schirmer Inc. 50 cents.

The piano transcription is simply and ably done, preserving the character of the original song. Resonance of tone and shading required depend on careful use of the pedal as well as a singing touch. The marking Lento Religioso reminds us that feeling for the meaning and spirit of the text will be reflected in expression. A transcription of medium difficulty for mature pianists as well as students.

TOCCATINA in A♭, by Robert Leech Bedell. Harold Flammer, Inc. 50 cents.

Although titled toccatina or little toccata, this six page composition is quite an ambitious one and not for the early grades of piano study. The steady succession of sixteenth notes is interrupted only for a short broken chord passage and a short series of climaxing chords, returning to the first theme. Attention should be given to choice of fingering for the individual. Advanced students will appreciate this new piece by a contemporary composer. It is worthy of careful study and memorization.

THE HERO, by Muriel Thresher. The Willis Music Co. 25 cents.

Two pages, Grade two, in A minor, 4/4 rhythm, written in large notes. An imaginative piece with a story to appeal to the average child who will do his best to interpret it. Teachers of young children know how well they respond to a piece with a story, often inventing a plot for the simplest study. This piece is a splendid study in staccato and in the practice of wide leaps for the left hand.

A.M.A. MARCH, by Joseph Gallichhio and Don Marcotte. Remick Music Corp. 50 cents.

This is a march dedicated to the American Medical Association. A fine marching tune three pages in length, it will be an incentive to study for boys. Hands must reach the four note triad easily.

MOUNTAIN SHOWER, by James Francis Cooke. Theodore Presser Co. 40 cents.

A descriptive piece for advanced third grade. The melody of the first section is in triplet rhythm with a simple bass accompaniment. The second section, in slow octaves leads to an easy cadenza on an ascending diminished seventh arpeggio and descending chromatic scale. A bright, sparking novelty number, attractive to students.

DAY DREAMS, by S. Fay Miller. The B. F. Wood Co. 40 cents.

A slow waltz in E flat major and C minor which may be assigned at the end of the second grade. The large rolled chords of the first section will be made easy for small hands if a rotary movement of wrist and arm is used. The second part is of the easy arpeggio type, neat and interesting. A good teaching piece for the adolescent beginner in achieving freedom of arm and wrist action.

FOR 2 PIANOS, 4 HANDS

THE TOY TRUMPET by Raymond Scott. Advanced Music Corp. Arranged by Lenny Amber for piano duet, 75 cents. For 2 pianos 4 hands, $1.

These are outstanding arrangements of a popular piece. The reason for its popularity may be found in its fresh and original melody and rhythm patterns. Some students imagine that there is an uncrossable line which divides music into two categories, "classical" and "popular". Misuse of these misunderstood labels may cause confusion and interfere with music education, particularly in the case of the 'teen age student. We can help to clear up this difficulty by impartial selection based on the musical value of the individual piece. The above arrangements are of about the third grade and will contribute to an interesting and varied program.

MRS. C. M. SALE,
National Executive Secretary of Sigma Alpha Iota, has been re-elected president of the Professional Panhellenic Association. Delegates from 14 member fraternities attended the convention in Chicago and named Mrs. Sale for another two years. (Allied News Photo.)

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Easier Bach

Why do we find in the editions of the easier pieces of Bach such a difference in phrasing, dynamics and all of the other markings? Pupils, after hearing each other play the same pieces, are doubtful as to which one is correct. Have you any suggestions to help avoid this problem? L. K. A.

We are told that Bach put in few markings, and in many of his writings none at all. The early editions published the compositions as he wrote them, but the editions in use today are annotated by the editors and, since each has his own idea of editing, we have these differences you speak about. As I have said before on this page, choose one edition that you like best and use it with all of your teaching. It may help you to recall the story that Frederick the Great suggested to Bach that there be more markings in his manuscripts, to which Bach replied that those who could not feel his music had better leave it alone. This is a high ideal indeed, but for teaching purposes we are all grateful for the "edited Bach."

Recordings

What do you think of making records of pupils' playing from time to time to let them hear their own performances? W. T.

It is an excellent practice, if not overdone. This is one of the best ways for piano students, especially the more advanced ones, to discover just how well or how badly they play. It is one of the best "learning to listen" procedures we have.

Reviewing Repertoire

Often I have pupils who do not finish a solo piece because they either tire of it or find they dislike it. Is it wise to have them review these pieces later, trying more nearly to perfect them? P. S. C.

In most cases where a pupil either tires of or dislikes a piece, it is because the piece is too difficult or too long. In time, after putting the piece aside, the pupil may have a different attitude towards it, if not, I should not attempt to review it but select other solos serving the same pianistic purpose. Keeping the pupil happy is our constant aim.

Change of Fingering

Many times in the past year I have found it necessary to change the marked fingering in the music I use with the advanced student. It has occurred to me that perhaps I should not do this, as I may be missing some technical purpose even though the fingering seems awkward and burdensome. Do you advise changing marked fingering? Would it be better to use music with no fingering marked at all? T. G.

There are no two hands alike, and fingering suitable for one hand may not be suitable for another. But most of us realize that the pupil's discomfort in using a given fingering is traceable to early instruction when the training of thinking and feeling fingering was not established. There are those who prefer no marked fingering. Eugenie Schumann tells us in her book, The Schumanns and Johannes Brahms, that her mother, Clara Schumann, "disapproved of fingered editions." I advise, however, that you use such editions and have your pupils follow the fingering as much as possible.

Easy Concertos

Can you suggest some easy concertos for use with the second or third grade pupil? I should prefer something with the form of the larger concerto P. L.

You will find the following concertos not only useful but interesting for pupils of the second and third grades; Concerto in F Major by Boykin; Concerto in C Major by Kasschau; Concertino in G Minor by Pasquet; and two Concertos in A Minor and F Major, by Jean Williams. These are late second to fourth grade material.

Mordent and Inverted Mordent

I am being constantly confused by two embellishment signs, the mordent and inverted mordent, and find conflicting interpretations of them. In some cases I find them called by other names. Can you help clear this up for me? M. K. C.

You may be confused owing to the nomenclature, as we are inclined to think that any sign with a vertical line drawn through it means inversion of the same, while the inverted mordent sign has no line through it. I know of no variant in these signs unless you refer to that in Bach's Klavierbüchlein, where supposedly in his own handwriting he called the inverted mordent a "trill." If you have this in mind, it should help you in thinking that the mordent goes down and the inverted mordent goes up. The word mordent comes from the French word "mordre," meaning "to bite."

Supplementary Pieces

Can you give me the names of some first and second grade books to be used as supplementary material with pupils who read well? S. D.

The following are some of the newer collections, ranging from first to late second grade: Miniature Etudes by Boykin, Pastels by Rodgers, Seven More by Couper, Tone Miniatures by Haines-Keuster, Four and Twenty Melodies by Bentley, and Childhood Days of Famous Composers by Coit-Bampton. Review these carefully before using them.

Young Recitalists

What is the best and easiest way to prepare young children for recital playing? In my last two recitals my younger pupils seemed to be nervous and uneasy, a reaction which I felt I must have brought about in some way. K. W.

For younger players, it is better not to prepare in any way such as we think of doing with older and experienced performers. Very casually choose what they are to play, and have several practice recitals conducted in a jolly atmosphere and speak of the event as a party rather than a recital. Keep yourself calm and apparently unconcerned. Most important of all, do not allow yourself to become over-tired and nervous before, during or after such events.

Grading of Music

In looking over catalogues of piano music, I find that many of the same pieces are given different gradings by various publishers. How can one know which is the proper listing when there is such a grade range in these catalogues? H. K.

It is unfortunate that all publishers do not have the same grading plans for their piano music, but it may help you if you will ascertain how many grades are included in each catalogue and then judge accordingly. Most music is graded on the seven grade plan and there are only one or two publishers using the twelve grade system.

Fort Riley Concert Series Marks First Anniversary

FORT RILEY, KAN.—With a birthday cake and a festival concert, the first anniversary of the all-soldier concert series was observed at the Fort Riley Cavalry Replacement Centre. Once and sometimes twice each week programs of serious music have been played and sung by soldier-artists to whom music was a full-time occupation prior to entrance in the army. Sergt. Everett Roudebush, former accompanist for artists, organized and is conductor of the Cavalry Chorus and Orchestra. Both groups participated in the special program which also offered Major Andrew B. White, baritone; Sergt. Scott Watson and Sergt. Roudebush as pianists; Corp. Herbert Bird and Pvt. Eugene Altschuler, violinists; Pvt. Harry Becker, tenor, and Pvt. John Elton as accompanist. Songs of the Soviet cavalry and U. S. cavalry concluded the program.

Dell Contracts Signed

PHILADELPHIA.—Contracts for the 1944 Robin Hood Dell Concerts have been signed by David Hocker, general manager and secretary, with the local Musicians Union. An orchestra of 90 musicians is provided for in the agreement.

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I See That

Jacques de Menasce, composer-pianist, and Nicholas Goldschmidt, baritone, participated in the third program of the Brooklyn Institute's series, Music of the United States, on Dec. 14 in the Academy of Music, Brooklyn.

•

Willa Stewart, dramatic soprano, appeared in Rossini's Stabat Mater and sang arias from Messiah on Dec. 12 with the Hartford Oratorio Society. She has been singing at the New York Stage Door Canteen and was heard also at the officers' banquet at the Manhattan Beach Coast Guard Station.

•

Maria Noelte, coloratura soprano, who has been concertizing in the mid-West, makes her New York debut on April 4 at Town Hall.

•

Renée Rochelle, lyric soprano, now with the Merry Widow company, gives her second New York concert on Feb. 27 at Times Hall with Arpad Sandor at the piano.

•

The Murdoch Hall Glee Club, under the direction of Verna Cooke Carega, gave its annual Christmas program Dec. 23.

•

Irene Jessner, Metropolitan Opera soprano, on Dec. 13 became an American citizen. She made her Metropolitan debut in 1936 as Hänsel in the Humperdinck opera.

•

Ellen Ballon, Canadian pianist, is now under the management of James A. Davidson. Miss Ballon has just completed four radio appearances, given a Boston recital, and played for service men at camps, canteens and hospitals. She will be heard next in Columbus. Later, Miss Ballon gives a New York Town Hall recital.

•

Harry Voge, Director of the Voge Opera Group, has been appointed head of the opera department at the Philadelphia Settlement Music School.

Piano Playing Tourney to Hold Auditions in 128 Cities

AUSTIN, TEX.—Auditions are being conducted in 128 cities, from coast to coast, in the annual competition of the National Guild of Piano Teachers, Irl Allison, president. In connection with the awards, the Guild has issued a booklet, Student's Handbook for Entrants in the tourney, which may be secured by addressing the headquarters at 1516 Palma Plaza, this city. In the form of a dialogue, it informs the student of the honors available and rules of the contests.

Branscombe Choral Performs

The Branscombe Choral, conducted by Gena Branscombe, has had an active holiday season. Their performances included a Candlelight service of Christmas music on Dec. 19; a program for the Brooklyn Naval Hospital on Dec. 20, and a broadcast over WJZ on Dec. 22. The group is now preparing a program for the Town Hall Club, to take place on Jan. 23.

Perfield Club Project

The National Federation of Music Clubs' organization in Phoenix, Ariz., named for Effa Ellis Perfield, is taking Children of China as a project this year, the pianist-pedagogue has been informed by Mrs. Luther Steward, in charge. At each recital collections are received for these children. The club is divided into primary, intermediate and high school groups. Mrs. Perfield has sent the club a statue of the Chinese Holy Bird.

Lila Belle Pitts Speaks Before Brooklyn Teachers' Guild

Lila Belle Pitts, associate professor of music education at Teachers College, spoke on the relationship between general and special aspects of music teaching at the Dec. 16 meeting of the Brooklyn Music Teachers' Guild in the Academy of Music. Rudolph Gruen, pianist-composer, was heard in a group of his own compositions.

In the Studios

Queena Mario

John Baker made his Metropolitan Opera debut on Nov. 29 as Morales in Carmen. Edward Kane sang Romeo on Dec. 3 and 4 in Romeo and Juliet at Canton, Ohio.

Ethel Colt, who has returned from a tour of Connecticut with the New York Opera Guild, sang Violetta in La Traviata in many cities visited.

Andzia Kuzak, after resting over the Christmas holidays, goes to Detroit in January to appear in Naughty Marietta. Miss Kuzak has just completed 16 weeks of operetta engagements in St. Louis, Dallas, Louisville, and at the Papermill Playhouse, Milburn, N. J.

These artists are from Queena Mario's studios.

Ernesto Berumen

A delightful piano recital was given by Blanche Gaillard, pianist, at the La-Forge-Berúmen Studios, New York, on Dec. 19. Miss Gaillard opened her program with a brilliant and musicianly rendition of the Organ Fantasy and Fugue in G minor by Bach-Liszt. This was followed by the graceful Gavotte by Gluck-Brahms and six charming Brahms Waltzes. Then came the Schuman Papillons deftly and poetically played.

The final group was made up of works by Gabrilowitsch, Griffes and Liszt, played with excellent technical command and beautiful tone production. Miss Gaillard has been an artist pupil of Ernesto Berúmen for a number of years. K. D.

Firkusny Plays at Camp Lee

Rudolf Firkusny, Czech pianist, played the Dvorak Piano Concerto in G minor in an all-Czech concert with the Camp Lee Symphony Orchestra at Camp Lee, Va., on Dec. 21. Cpl. George Hoyen conducted and Vladimir Hurban, the Czech ambassador to the United States was the honor guest.

Herman Lohr Dead

Herman Lohr, 72, composer, whose best-known songs were My Little Grey Home in the West and Where My Caravan Has Rested, both popular in America, died at Tunbridge Wells, England, on Dec. 6.

SCHOOL AND COLLEGE

Institute of Musical Art Marks Holiday Season

The Christmas season was observed by students of the Institute of Musical Art with special programs. An all-women's chorus of 71 students broadcast Christmas music over WQXR, and a recital was given by Betsy Martin, Kenneth Hieber, Martha Alesci, Amelia Thiele and Elizabeth Drake, pianists; Peggy Watson, contralto; Alma Williamson, violinist; and Rose Adele Brault, soprano.

Students from the singing class of Belle Julie Soudant presented a Christmas program of carols, modern songs and excerpts from Handel's Messiah. Participating were Jean Ricker, Carol van Buskirk, Marilyn Schaumburg, Jane Kantner, Frances Clinch, Elizabeth Williams, Angela Giordano, Mary Mayo Riker, Carolyn Price, Leila Betterley, Sylvia Aarnio, Eugenia Ligon, Margaret Roggero, Elena Bogatto, Frances Maddaford and Winifred Smith.

A Christmas concert also was given by students from the Preparatory Department.

Westminster Orchestra Opens Series

PRINCETON, N. J.—The Westminster Orchestra, comprising students and faculty members of the Westminster Choir College, gave its first concert of the season on Dec. 6 under the direction of Wolfgang Stresemann, newly appointed conductor. Dr. John Finley Williamson, president of the College, congratulated conductor and orchestra. The program included a Mozart symphony, a piano concerto by the same composer and two Schubert works, the ballet music from Rosamunde and the Fifth Symphony.

Minneapolis College Instructor Is Orchestra Soloist

MINNEAPOLIS—Harold Ayres, concertmaster of the Minneapolis Symphony, music director and head of the violin department at the Minneapolis College of Music, will be soloist on Jan. 23 with the symphony.

The second orchestral concert of the season at the college will be held this month with the following faculty members as soloists: B. Busch, baritone, Walther Pfitzner, pianist, Alfred Kuehle, cellist. Peter D. Tkach directed the college choir in carols at a holiday party.

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